

ART AND MUSIC

# MUSICAL AMERICA

FEB 18, 1955

FEBRUARY

1,

1955



LISA DELLA CASA

# maro ajemian

"Not only the proficient keyboard technician, but also a highly skilled interpreter. A signal success!"

— NEW YORK TIMES



# anahid ajemian

"A heart-warming success! Plays the violin with unerring skill and insight, impeccable taste and technique."

— NEW YORK TIMES



## RECENT HEADLINE ACHIEVEMENTS:

- Joint appearance in 3-concerto "gala" with New York Philharmonic at Lewisohn Stadium. "Deservedly admired on technical and interpretative grounds."—NEW YORK HERALD-TRIBUNE
- Khachaturian Piano Concerto with San Francisco Symphony. "Phenomenally adroit and resounding performance."—SAN FRANCISCO CHRONICLE
- RCA-Victor recording with Leopold Stokowski of Lou Harrison Suite. "One of the most fascinating releases of the year." — DALLAS NEWS
- Sonata series "Distinguished Duos of Three Centuries" in New York and San Francisco. "Taste, skill and musicianship of high order."—NEWSWEEK
- World Premiere of Krenek Double Concerto at Donaueschingen Festival. "Outstanding hit of the festival."—ASSOCIATED PRESS
- American Composers Alliance Laurel Leaf Award "for distinguished service in fostering and encouraging American music."
- Full-length recital program telecast coast-to-coast to launch new NBC-TV Recital Hall series.
- CBS network broadcast as stars of "The Music Room."

## IMMEDIATELY AHEAD:

- New York premieres of 4 "Concerti for Two" in special program with Music '55 Orchestra March 2nd
- Release of 5 MGM—LP records reviewing major duo repertoire of 18th, 19th and 20th centuries.

"Play together  
with exquisite  
balance and  
precision.  
They would  
be difficult  
to surpass!"

— SAN FRANCISCO  
CALL-BULLETIN

NCAC

NATIONAL CONCERT AND ARTISTS CORPORATION  
Marks Levine

O. O. Battaroff

711 FIFTH AVENUE, NEW YORK 22, N. Y.

Tel. Plaza 9-6000

Steinway Piano

RCA-Victor and MGM Records



Erica Anderson

**ALBERT SCHWEITZER.** Above, the 80-year-old doctor plays one of the Baroque organs in Europe that he has helped to preserve. Right, Mr. and Mrs. Schweitzer in an earlier era



"The World of Albert Schweitzer"

### Three Abundant Lives— Kreisler, Monteux, Schweitzer

Eighty years ago, in Kaysersberg (Upper Alsace), in Paris, and in Vienna, three men were born whose lives were destined to make rich contributions to the world, not only in an artistic but in a human sense. Albert Schweitzer, born on Jan. 14, became a great musician, scholar, thinker, and humanitarian. To many, he seems perhaps the most admirable human being in the world today, a man who had the courage to live Christianity as few men of his stature have in modern times.

Pierre Monteux, born on April 4, reached eminence as a conductor without the empty fanfares and extraneous publicity that have attended so many artistic careers. His lofty standards, his profound reverence for music have been imparted to a whole generation of young students who have worked with him at his summer school in Maine. He is something of a legend among musicians for his impeccable craftsmanship and tremendous, quiet ability. Fritz Kreisler, born on Feb. 2, has long been one of the most widely loved and generous artists of the world.

It would be a waste of time to draw false  
(Continued on page 4)

## OCTOGENARIANS



RCA Victor

**PIERRE MONTEUX.** Above, the French conductor retains his genial expression to this day, after a long and distinguished career, happily still going on. Upper right, Mr. Monteux at the stage door of Symphony Hall in the period when he conducted the Boston Symphony (1919-24)



**FRITZ KREISLER.** Above, the noted violinist as he looks today, seen against the background of Radio City in New York. Left, Mr. Kreisler in his early days as a concert artist.

# MUSICAL AMERICA

Publisher ..... JOHN F. MAJESKI SR.

Executive and Editorial Offices: 1401 Steinway Building, 113 West 57th Street, New York 19, N.Y. Telephone: Circle 7-0520, Cable Address: MUAMER. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright 1955 © by The Musical America Corporation

Editor ..... RONALD EYER  
Associate Editor ..... JOHN F. MAJESKI, JR.  
Managing Editor ..... RAYMOND A. ERICSON  
Senior Editor ..... ROBERT SABIN  
Assistant Editors ..... CHRISTIE BARTER  
RUSSELL M. KERR, JOSEPH SNELLER  
Contributing Editors ..... ANTHONY BRUNO  
RAFAEL KAMMERER, WILLIAM FLANAGAN  
MARVIN LEVY, JAMES LYONS, JOHN URBAN  
FRANK MERKLING  
Advertising Manager ..... MAURICE B. SWAAB  
THEODORE JOHNSON  
Production Manager ..... EDWARD I. DAVIS  
Circulation Manager ..... JOSEPH MORTON  
Comptroller ..... OTTO A. GSELL

**Notice to Subscribers.** This Feb. 1 issue of MUSICAL AMERICA is not to be confused with the annual Special Issue, which is now in preparation and will be mailed to all subscribers as a part of their regular subscription later this month.

## In This Issue . . .

**Busoni's "Doktor Faust"** is reappraised in first Berlin staging (Page 5).

**New York City Center** loses Lincoln Kirstein as managing director; announces forthcoming ballet and opera seasons (Page 6).

**Louisville** assesses results after year's operation of \$400,000 Rockefeller grant (Page 7).

**Boston** hears East Coast premiere of new Stravinsky work (Page 8).

**Milhaud's "David"** is given first stage performance by La Scala in Milan (Page 9).

**Todd Duncan's** career as singer began after he had been college instructor (Page 10).

**Eugene Goossens' "The Apocalypse"** given premiere in Sydney, Australia (Page 12).

**Brooklyn Philharmonia** is organized, with Siegfried Landau as conductor (Page 12).

**Buffalo Philharmonic** gives Vaughan Williams works under Josef Krips (Page 14).

**Civic Concert Service** holds annual meeting in New York (Page 15).

**New Orleans** witnesses premiere of "Lord Byron's Love Letter", one-act opera by Tennessee Williams and Raffaello de Banfield (Page 33).

**New York opera and concert reviews**, Jan. 10-26: Metropolitan (Page 17); orchestra concerts (Page 21); recitals (Page 22).

**New recordings** in review (Page 18); new music (Page 26); new books (Page 20).

Vol. LXXV, No. 3 ..... February 1, 1955  
\$5.00 per year ..... Single Copy, 30 Cents  
MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of March, April, May, June, July, August, September, October and semi-monthly on the 1st and 15th in November, December, January, February, by the Musical America Corporation at 34 No. Crystal St., P. O. Stroudsburg, Pa. Postage and Editorial Offices, 118 W. 57th St., New York 19, N.Y. Mailed on November 15, 1949 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00. The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature, and are also available in Microfilm.

## Three Octogenarians

continued from page 3

parallels between these three men, but there are some things that they have in common. All three are endowed with the dignity and human understanding that come not only with devotion to artistic ideals but with hard, selfless work and the comprehension of beauty in its largest sense. None of them is either an egotistical virtuoso or a cloistered esthete.

Schweitzer left his musical, theological, and other varied interests in Europe to go to Lambaréne in French Equatorial Africa in 1913, to practice Christianity instead of merely preaching it. Monteux has always given generously of himself to his students not merely in musical matters but in human wisdom. His twinkling humor and incorruptible honesty in artistic as well as other affairs are set off by a characteristic modesty of demeanor. He will work endlessly with the merest beginner, if he discerns talent and ambition. The breadth of Kreisler's interests is well known. Literature, painting, and many other arts have attracted him. It is interesting that both Schweitzer and Kreisler studied medicine, and that both Kreisler and Monteux took first prize in violin at the Paris Conservatory, in 1887 and 1896 respectively.

**I**t was no mere coincidence that the man who wrote one of the finest studies of Johann Sebastian Bach and his music has devoted his life to the practical service of humanity. Bach himself might have spoken Schweitzer's words: "Whoever is spared personal pain must feel himself called to help in diminishing the pain of others."

No sensitive listener to the "St. Matthew Passion", the cantatas, the Mass in B minor, can have failed to observe the compassion, the profound sense of human anguish that was one of the most important traits in Bach's character. It was part not only of his religion but of his nature as a human being. The beautiful book of photographs by Erica Anderson with text by Eugene Exman, "The World of Albert Schweitzer", recently published by Harper & Brothers, shows graphically how firmly music has been interwoven with the other threads in this great life. Every young musician should study the photograph of

Schweitzer at his pedal piano in Lambaréne, editing Bach after his medical labors of the day.

Ours is an age when specialization has become something of a fetish. We frequently encounter scientists who know nothing of art, and artists who know nothing of science, not to speak of scientists and artists who know nothing of life itself outside of their narrow orbits. Men like Albert Schweitzer, perhaps the most universal European since Goethe, offer a bulwark against such pettiness of living.

**A**LTHOUGH Pierre Monteux is famous for the lucidity and eloquence of his interpretations of classic works, it was as conductor for the Diaghilev Ballets Russes in 1912 that he sprang to worldwide fame. In 1916, he made his first visit to America with this company. When he recently returned to conduct at the Metropolitan Opera in New York, the younger generation was probably blissfully unaware that he had been there almost 40 years before in 1917-19. For Monteux still conducts with amazing freshness and vigor. Like the ageless Arturo Toscanini, he has found in music a Fountain of Youth.

It seems only yesterday that Kreisler was still giving his annual concert in Carnegie Hall and making radio appearances. Some years ago, after the tragic accident in which he missed death from a motor car by a hairsbreadth, his thousands of friends and admirers did not breathe easily until it was announced that he would play again.

**B**ESIDES being a link with a legendary era of great musicians who still acted in a sense as missionaries, Kreisler has won an added public with his compositions. It is significant that the Radio City Music Hall decided to honor his birthday with an "Overture on Kreisler Themes".

Equally befitting is the birthday celebration on Feb. 2 in the form of a reception for Kreisler under the auspices of the Musicians Emergency Fund and Hospitalized Veterans Service. The new Harriet and Fritz Kreisler Fund, to give assistance to musicians, is an appropriate tribute to the generosity of Kreisler and his wife.



### On The Front Cover

### LISA DELLA CASA

**I**NTRODUCED to American audiences last season at the Metropolitan Opera, as the Countess in Mozart's "The Marriage of Figaro", Lisa Della Casa was initially inspired by her father's interest in the stage to become a dramatic actress. But when he took her to her first opera, "Salomé", she immediately determined to become a professional singer and devoted herself intensively to musical training thereafter. Miss Della Casa made her debut in

a production of "La Bohème" at the Municipal Opera House in Zurich. Her outstanding success there very soon brought her invitations from all over Europe, and in 1947 she was engaged by the Vienna State Opera, of which she is still a leading member. For two years she appeared in Milan under the baton of Herbert von Karajan singing Marzelline in "Figaro", Sophie in "Der Rosenkavalier", and the soprano solo in performances of Beethoven's Ninth Symphony. In 1951, she sang the "Figaro" Countess at Glyndebourne under Fritz Busch and the title role in Strauss's "Arabella" at Wiesbaden. She was also heard in recent years at Bayreuth, Edinburgh, London's Covent Garden, and Salzburg, where Strauss's "Ariadne auf Naxos" was especially revived for her interpretation of the title role. Both Donna Anna and Donna Elvira, Eva in "Die Meistersinger", the three leading roles in "Der Rosenkavalier", and the three heroines of Einem's "The Trial" are part of her repertoire. She made her first recital appearance in New York last month (see page 28). (Photograph by Fayer, Vienna.)

MUSICAL AMERICA

ambar-  
labor

on has  
e fre-  
know  
noth-  
ts and  
itself  
n like  
t uni-  
a bul-  
.

amous  
of his  
was as  
Russes  
fam.  
merica  
tly r-  
politan  
genera-  
e that  
before  
nduc s

Like  
found

er w-  
rnegie  
Some  
which  
by a  
ls and  
it was

endary  
acted  
as won  
ns. It  
Music  
y with

celebra-  
ception  
of the  
hospital-  
Harriet  
distance  
mote to  
ife.

ncipal  
anding  
tations  
he was  
which  
o years  
ton of  
ine in  
", and  
Beet-  
e sang  
under  
trauss's  
o heard  
n, Lon-  
where  
specially  
le role  
Eva in  
roles in  
eroines  
r rep-  
ranc in  
(Photo

ERICA

# Busoni's Doktor Faust

## Appraised in Staging At Municipal Opera House

By H. H. STUCKENSCHMIDT

**Mephistopheles  
(Helmut Melchert) and Doktor Faust (Dietrich Fischer-Dieskau) in the Berlin production of Busoni's opera**



Ruth Wilhelm

WITH the first sounds of the Symphonia — fourths, fifths, and octaves in the harps, cellos, and horns — Ferruccio Busoni leads the listener into a musical path that is as clear today as 30 years ago. From a musical germinal idea, embodying the medieval organum, he evokes the sound of bells. Voices take up this sonorous idea with the word "Pax", and suddenly we have a vision of the germination of spring and Easter evening, from which a great musician and poet developed his "Faust" conception.

Busoni almost completed "Doktor Faust", his last work. Philipp Jarnach carried out the musical detail of the final scene. The world premiere took place in Dresden on May 25, 1925. The libretto had been in print since 1920, but had been written in 1914. In the prologue addressed by the poet to the audience it is explained how the opera came about. Like Goethe (the "scorcerer", from whom he keeps a respectful distance), Busoni goes back to the puppet show "Faust". He eliminates the Marlowe-Goethe sceptical monologue, but takes over such motives as the soldier who wants to revenge his seduced sister and Wagner, the Famulus. Three students from Cracow bring the magic book. With the aid of this, Faust invokes the specters. There are six of them, rising from the deep bass G to tenor heights. None is deaf enough to serve Faust satisfactorily. Only Mephistopheles, the quick of wit, is chosen. Faust orders him to kill his persecutors. Easter choruses and bells warn in vain; he signs the pact. In the romanesque chapel of the Münster, Gretchen's brother also falls victim to him.

The principal part of the action brings Faust into the worldly affairs of the ducal court of Parma. With Biblical representations of Solomon, Samson, and Salome as spells, he makes the bride of the Duke of Parma the creature of his will — just as Queen Archispisa is subjected by magic in Werner Egk's "Abraxas". The Duchess, who

follows him, bears him a child which is brought dead to him in the Wittenberg student tavern, through Mephistopheles. At this point, Goethe's Helena-Euphorion episode is invoked, but Busoni allows his Faust to see Helen only as an unattainable ideal toward which he aspires.

A powerful new symbol is offered in the last scene, which shows us the snowy Wittenberg street where Faust, frustrated and disillusioned, finds death beside the coffin of his child. His last monologue is an appeal to the future, a plea with the last races of mankind, with whom he wishes to mingle: . . . "I, Faust, an eternal will!" Thus, in Busoni's own words, the child assures the spiritual continuance of the individual.

### Busoni's Ideal of Unity

Apparently a loose series of scenes, the work gains in continuity and organic design with closer examination. All the figures and scenes are conceived and formally shaped with the desire to rise into greatness. In every line of the libretto, a work of literary distinction, one can discern musical principles at work. Busoni gets very close to his ideal of unity in this music. Romantic striving towards the universal is united with classical severity of form. Gothic-linear polyphony is coupled with expressionistic refinement of sonority. Hindemith's canonic style is anticipated, and Busoni writes certain combinations of quartal harmony and parallel seconds at the same time that Alban Berg is evolving them. They are typical of "Wozzeck". As in "Wozzeck", and later in Hindemith's "Cardillac", the strict forms of absolute music are employed: as variations in the scene of the spirits; as a rondo in the murder of Gretchen's brother in the chapel, filled with organ music; as a dance suite in the Parma Act. Beside these stand specific vocal forms such as the superb and powerful aria of the Duchess, the song of Mephistopheles in the tavern, and the last monologue of Faust. Peaks

of artistic achievement, in which musico-dramatic effects of great intensity are brought about with new and bold means, are the scene of the spirits and the dispute of the Catholics and Protestants, the latter in a double chorus, with "Eine feste Burg" chromatically colored and led to a climax in strict canonic treatment. Busoni's rich, chromatically suffused style, objective for all its inner fire, is most impressive in the great B minor Sarabande that precedes the scene in the tavern in the original score but was used to introduce the last scene in the production at the Städtische Oper. It is the sound of this that one takes home from the performance, together with the expansive melody of the Duchess.

This performance, which followed the first performance of the work in the Staatsoper by almost 30 years, was solemn, noble and rich both in its musical and scenic aspects, as the opera deserved. The mainstay of the cast was Dietrich Fischer-Dieskau as Faust, a singer and actor of power, noble spirit, warmth, and fine musicianship. He never lost his intensity, from the anguish of the first scenes through the pride and triumph of Faust's earthly glory to his ultimate resignation and recognition of the truth at the close. It was a triumph of characterization.

### Melchert's Mephistopheles

The Mephistopheles of Helmut Melchert was a comparable achievement, though created in an entirely different way. Mr. Melchert has the bright, trumpet-like tenor voice that is required by the role. Graceful, ironic, changing rapidly from a devil in black silk with a bald head to disguises as a monk, a chaplain, a herald, a courier, and a nightwatchman, he dominated his scenes as a wholly credible personification of evil.

Helene Werth, beautiful to look at, did not always reveal the best sides of her dramatic soprano voice in the role of the Duchess. She had the passion for the part, but not the visionary quality, the

trance-like element in the character that is justified by the Duchess' Senta-sacrifice.

Michael Rhodes, a high baritone from America, made an excellent impression in three roles, those of the Duke, the Third Wittenberg Student, and Asmodus. Ernst Krukowski brought strength, fanaticism, and vocal richness to the part of the Soldier. Also well cast were Wilhelm Lang, Robert Koffmane, Lothar Brüning, Leopold Clam, and Herold Kraus in double roles, and Fritz Hoppe, Hans Pick, Horst Wilhelm, Lisa Otto, Irma Beilke, and Emmi Hagemann.

Wolf Völker's production omits the spoken prologue; this is an admirable step. He has the Symphonia played with the curtain up, but with a darkened stage. A globe with the paths of the planets shields six apocalyptic beasts, which embody demons instead of flames. The talent of Casper Neher, which so often creates scenes of imposing beauty goes to work at this point. His designs, mingling romanesque with ghostly, alchemist's gothic, call for scenes with fantastic proportions. In the Parma scene, the park is at first replaced by a ballroom. Later the chandeliers rise and the vision is attracted into a landscape in the night. It is a wonderful effect, but one questions the presence of bagpipe players and peasant girls.

Faust's entrance with a huge red mantle, crawling under a donkey, has the magical effect of representations of old testament lovers. I had imagined the Wittenberg tavern as less like a cellar. It reminds us too clearly of Offenbach and Auerbach. The atmosphere of the whole production grows more realistic towards the close of the opera than it was at the beginning. In the stylistic framework of such realism, the scenery is uncommonly ingenious and handsome. A high point is the vision of Helena, who emerges as a veiled figure from a Greek temple.

The close changed Busoni's intentions for this scene. When (Continued on page 32)

# Lincoln Kirstein Resigns Post As City Center Managing Director

LINCOLN KIRSTEIN has resigned as managing director of the New York City Center, following a disagreement with the Center's board of directors on basic policy. His immediate reasons for resigning related to the artistic policies of the New York City Opera. Mr. Kirstein was of the belief that the company should lay equal stress on new and old works, and avoid direct competition with the Metropolitan Opera as regards repertory. In his formal letter of resignation, Mr. Kirstein stated that he wished to devote more of his time to ballet work, which he will continue at the Center, and to a new Shakespeare theater being erected in Connecticut.

During his two and a half years as managing director, he had served without salary and had made substantial contributions to the Center's treasury from his own funds. He was also instrumental in obtaining a \$200,000 grant from the Rockefeller Foundation for the commissioning of new works and the designing of new productions. Among those staged under this grant were Aaron Copland's "The Tender Land", Gottfried von Einem's "The Trial", and the English production of Verdi's "Falstaff" introduced last season. A new ballet by Igor Stravinsky was also commissioned.

"The basic issue", Mr. Kirstein said, explaining his decision, "is that I wanted for the opera and drama [at the Center] the same kind of excellence we have in the ballet. Apparently it was felt that our opera company could not compete with the Metropolitan, and therefore it had to be virtually second class. I did not want it to compete but to be complementary and first class in its own field."

Mr. Kirstein also felt that the Center should have permanent companies of its own. Conceding that the plays presented in past seasons by guest casts had proved profitable, he added that income from this source was necessary only because the Center's other activities incurred deficits in the vicinity of \$100,000 each year. "That policy is correct," he declared, "if one sees the City Center as a money-making concern. I see the City Center as a money-spending concern. If we had the highest artistic principles, we would get the money."

## Repertoire Additions Planned

Nicolai's "The Merry Wives of Windsor" and Donizetti's "Don Pasquale" will be added to the repertoire of the New York City Opera for its coming spring season. This will open on March 17 and extend through April 17, it was announced by Joseph Rosenstock, general director.

The Nicolai opera will be sung in an English version by Josef Blatt, and will be staged by Vladimir Rosing, with sets and costumes by John Boyt. "Don Pasquale", to be sung in Italian, will be staged by Leopold Sachse, with designs by Mr. Boyt. Mr. Rosenstock will conduct both works.

Another feature of the season will be the use for the first time of an English version of Rossini's "La Cenerentola", prepared for the company by Martha W. England and James Durbin, Jr. Previously the work had been sung in Italian with success by these forces.

Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci", absent from the company's repertoire for three seasons, will be revived. Both works will be completely restaged—"Cavalleria" by Glenn Jordan and "Pagliacci" by Mr. Rosing. The latter will also restage "Carmen". Verdi's "Rigoletto", omitted in the

last fall season, but sung on tour, will be reinstated.

The season will include 34 performances of 14 operas, other works scheduled being "Der Rosenkavalier", "The Tales of Hoffmann", "Faust", "La Bohème", "Madama Butterfly", "La Traviata", and "Die Fledermaus".

## Balanchine Ballets Listed

Two new works by George Balanchine will be offered by the New York City Ballet during its spring season, which opens at the City Center on Feb. 15. "Roma", with music by Bizet, will receive its world premiere on Feb. 23, and "Pas de Trois (II)", to music by Glinka, will be presented for the first time on March 1. Andre Eglevsky and Tanaquil LeClercq will again be featured dancers with the company, and Leon Barzin will conduct the orchestra, with the assistance of Hugo Fiorato.

Other works highlighting the season's programs will be Balanchine's "Ivesiana" and "Western Symphony", both introduced last fall. The latter will have Karinska's costumes and John Boyt's scenery, which the company was unable to present earlier.

## Salute to France Planned by ANTA

An American "Salute to France", including music, dance and theater units, will be organized for showing in that country in the coming spring, it was announced by Robert W. Dowling, chairman of the American National Theater and Academy. The project is being arranged in response to a request of French and United States officials. It was suggested to American Ambassador C. Douglas Dillon last year by the French Minister of Fine Arts.

As an evidence of this government's interest in the exchange plan, Mr. Dowling quoted from a letter in which President Eisenhower termed the presentation "of vast significance to the cause of friendship and understanding between the people of America and Western Europe", and wished him "every success".

The six weeks' program will open on May 19 with a performance by the Philadelphia Orchestra, conducted by Eugene Ormandy, at the Paris Opéra. The orchestra plans to give two other programs in the Palais de Chaillot, largest concert hall in Paris.

Late in May the musical "Oklahoma!" will be revived for two weeks under the supervision of Richard Rodgers and Oscar Hammerstein II, its authors, for presentation in France.

On June 8 the New York City Ballet will give a program of dance works by Americans at the Champs-Elysées Theater in Paris. Maria Tallchief and Andre Eglevsky will head the company, which will give eight performances.

Two dramatic attractions will also be presented in June at the Sarah Bernhardt Theater in Paris—"Medea" by Robinson Jeffers and "The Skin of Our Teeth" by Thornton Wilder. Judith Anderson will star in "Medea".

## Sadler's Wells Ballet To Return

The Sadler's Wells Ballet will return for its fourth tour of the United States next fall, under the management of S. Hurok. The company will open a five-week engagement at the Metropolitan Opera House on Sept. 11, extending through Oct. 16. This will be followed by a coast-to-

coast tour of principal American cities.

The feminine dancers will again be headed by Margot Fonteyn, and will include Beryl Grey, Violetta Elvin, Rowena Jackson and Nadia Nerina, among the principals, while the male wing will be headed by Michael Somes, John Field, Alexander Grant, John Hart, Alexis Rassine, and Brian Shawn. Robert Irving will be the musical director.

## Boehm and Giulini To Make Chicago Debuts

CHICAGO.—Karl Boehm, general director of the Vienna State Opera, and Carlo Maria Giulini, conductor at La Scala in Milan, have been signed as guest conductors with the Chicago Symphony next season. They will be making their first appearances as guest conductors of an American orchestra in the United States. Other conductors signed for guest appearances in Chicago during 1955-56 are Paul Paray and Bruno Walter. Mr. Walter will be fulfilling his ninth engagement in this capacity. Fritz Reiner will conduct the remaining Tuesday and Thursday-Friday concerts, and George Schick, re-engaged for his sixth season, will continue as associate conductor.

Pianists scheduled to appear as soloists include Geza Anda, Rudolf Serkin, Artur Rubinstein, Walter Gieseking, and Wilhelm Backhaus. Among the violinists are Nathan Milstein, Jascha Heifetz, Camilla Wicks, and John Weicher. Gregor Piatigorsky and Janos Starker have been engaged as cello soloists.

Sopranos Elisabeth Schwarzkopf, Inge Borkh, Roberta Peters, Christel Goltz, and Hilde Gueden; Jennie Tourel, mezzo-soprano; Leopold Simoneau, tenor; Louis Sudler, baritone; and the Concert Choir, directed by Margaret Hillis, will be heard in works for voice and orchestra.

## Wynn Rocamora Named Bowl Artistic Director

LOS ANGELES.—Wynn Rocamora, West Coast artists' manager, has been appointed artistic director of the Hollywood Bowl by unanimous vote of the board of directors, it was an-

nounced on Jan. 12 by Mrs. Norman Chandler, president of the Hollywood Bowl Association. This is a new post and involves a year-round program.

Mr. Rocamora will supervise the planning of all programs for the forthcoming seasons of Symphonies under the Stars and Hollywood Bowl Pops, which begins on July 7, and conduct negotiations with visiting conductors and guest artists.

John Barnett, associate conductor of the Los Angeles Philharmonic, and for the last two years music director of the Hollywood Bowl, has been retained in this capacity. William Severs will continue as manager.

Mr. Rocamora was associated with impresario L. E. Behymer and NBC Artists Service before becoming a concert manager in his own right. He organized West Coast Artists and produced the first "live" broadcast of grand opera in 1933.

## Toledo Orchestra Cancels Concerts

TOLEDO, OHIO.—The Toledo Orchestra has announced that it will cancel its February and March evening concerts, because of a \$10,000 deficit in its \$49,100 budget, and reported slackening of contributions from business and industry. William H. Mauk, president of the Orchestra Association, said that it may also be necessary to cancel the children's concerts during those months. The association hopes to keep its commitments to the Edward H. Lamb Foundation, which provides a \$5,000 annual grant for the young people's series. In a letter to the 1,529 members of the association, Mr. Mauk termed the ending of a community orchestra a "serious step" and stated that the ensemble might be suspended by the season's end.

## MacMillan To Retire As Toronto Conductor

TORONTO.—Sir Ernest MacMillan has announced his intention to retire as conductor of the Toronto Symphony in April, 1956, after 25 years in the post. The Symphony Association is expected to arrange for a series of guest conductors to alternate with Sir Ernest on the podium next season, prior to the selection of his successor.

## Hoffmann To Open Metropolitan Season

OFFENBACH'S "Les Contes d'Hoffmann" has been chosen to open the 1955-56 season of the Metropolitan Opera next November. It will be presented in a new production designed by Rolf Gérard and staged by Cyril Ritchard. Pierre Monteux will conduct.

Two other new productions scheduled for next season are "The Magic Flute", which as previously announced will be given in celebration of the 200th anniversary of Mozart's birth, and Donizetti's "Don Pasquale", in which Thomas Schippers will make his Metropolitan debut as conductor. Bruno Walter will conduct the Mozart opera; Herbert Graf will be charged with the staging, and Harry Horner will design the sets. The designer and stage director for "Don Pasquale" have not as yet been identified.

Both "Les Contes d'Hoffmann" and "Don Pasquale" were last seen at the opera house during the 1945-46 season. In the Donizetti opera, Mr. Schippers will further a career launched a few seasons ago with Gian-Carlo Menotti's "The Consul", when the conductor was only 19 years old. Now 24, he has just completed a two-week engagement as guest conductor of the Portland (Ore.) Symphony. He has conducted opera at the New York City Center and between seasons, has been heard with the Philadelphia Orchestra, the NBC Symphony, and at Lewisohn Stadium. Last December he opened on Broadway as conductor for Menotti's "The Saint of Bleecker Street".

Lou  
Of  
O N  
a  
afternoons  
by a  
Rockef  
program  
featurer's new  
these co  
year.  
Betwe  
of Erns  
final pe  
haupt's  
Trouble  
concerts  
chestra  
Witne  
the mu  
One  
the file  
monic  
ordinar  
receivin  
world  
newspap  
world  
conduct  
ambass  
govern  
zens w  
casts o  
France  
Achieve  
From  
pacan  
A lett  
is typi  
utmost  
achiev  
encoura  
music  
cussion  
has m  
for the  
country  
definiti  
map a  
The  
cicty  
ognitio  
us wh  
however  
of the  
eventu  
the qu  
the P  
the w  
posers  
stoned  
by th  
mend  
the F  
a sou  
Th  
be in  
all to  
works  
had a  
inal a  
fuller  
oche

Norman  
hollywood  
a new  
and pro-

vice the  
for the  
phonies  
od Bowl  
7, and  
ing con-

conductor  
onic, and  
director  
been re-  
William Se-  
er.  
ed with  
and NBC  
ming a  
ght. He  
sts and  
decast of

do Cr-  
it will  
arch eve-  
\$10,000  
and re-  
ributions  
William  
chestra  
also re-  
n's con-  
the asso-  
mitments  
foundation,  
al grant  
". In a  
the en-  
a "se-  
the en-  
by the

MacMillan  
to retire  
25 years  
Associ-  
a series  
with  
ext sea-  
his suc-

# Louisville Assesses Results Of Rockefeller Grant

By WILLIAM MOOTZ

## Louisville

ON Jan. 2, 1954, the Louisville Orchestra inaugurated a series of weekly Saturday afternoon concerts made possible by a \$400,000 grant from the Rockefeller Foundation. With a program on New Year's Day, which featured the premiere of Ben Weber's new Prelude and Passacaglia, these concerts entered their second year.

Between the initial performance of Ernst Toch's Nocturne and the final performance of Richard Mohaupt's one-act opera "Double Trouble", the first year of these concerts placed the Louisville Orchestra and its conductor, Robert Whitney, in a unique position in the musical history of the country.

One has only to glance through the files of the Louisville Philharmonic Society to realize the extraordinary attention the program is receiving throughout the free world. Here are clippings from newspapers and magazines the world over. Here are letters from conductors and composers; from ambassadors representing major governments; from ordinary citizens who have picked up broadcasts of the orchestra in Nice, France, or Portland, Ore.

### Achievement Recognized

From all of these, an endless panoply of praise could be culled. A letter from Dimitri Mitropoulos is typical: "Allow me to express the utmost admiration for your unique achievements in Louisville. Your encouragement of contemporary music and composers has had repercussions all over the world, and has made wonderful propaganda for the cultural possibilities of our country, not to say that you have definitely put Louisville on the map as a world musical center."

The Louisville Philharmonic Society points with pride to the recognition it has received. Those of us who have followed the series, however, know that the true value of the commissioned programs will eventually be determined, not by the quantity of praise heaped upon the project, but by the quality of the works received from the composers who have been commissioned. Have the pieces premiered by the orchestra justified the tremendous sums of money spent? Has the Philharmonic Society received a sound return on its investment?

The answer to this question must be in the affirmative. The series all told has produced more good works than even the most sanguine had any right to expect. The original announcement that the Rockefeller Foundation had given the orchestra \$400,000 to spend in the

pursuit of new music was greeted here with a mixture of amazement at the boldness of the scheme and almost total scepticism at the possibility of the idea ever reaching fruition. And more than one prominent man of music openly expressed his doubt to the orchestra's management about the quality of music such a heavy commissioning schedule would produce.

Well, the evidence of the first year is now in. Thirty-two orchestra works and two operas have been premiered and recorded. The 12 records that the Philharmonic Society is releasing (one record containing an average of three works will be released each month throughout 1955) are available to anyone who subscribes to the series. Information is available at the offices of the Louisville Philharmonic Society, 830 South Fourth Street, Louisville, Ky. The records in their entirety reveal a level of artistic accomplishment that has more than satisfied the hopes here that at least a few good works would turn up each year of the commissioning plan.

Represented on the records are composers from France, Germany, Italy, Austria, Spain, Mexico, Argentina, Brazil, and the United States. The conservatives appear side by side with the experimentalists. The atonalists keep company with the neo-classicists. And through it all emerges a comprehensive picture of music as it is being written at the midway point of our century.

### Works of Value

All of these works invariably display a high degree of technical competence. But many reveal more than mere professional skill. Picking the outstanding works from so long a list is largely a matter of personal taste, but it seems to me that at least four of the works unveiled on this series have been major contributions to orchestral repertory. These are Paul Creston's Invocation and Dance, Henry Cowell's Symphony No. 11, Luigi Dallapiccola's Variations for Orchestra, and Alberto Ginastera's "Pampeano No. 3," a pastoral symphony in three movements.

Also contender for places in the best of the lot, at least on my list, would be Robert Sanders' Little Symphony No. 2, Carlos Surinach's "Flamenco" Symphony, Persichetti's Symphony for Strings, and Blacher's Study in Pianissimo.

This list still does not tell the entire story, however. There are charming and colorful works by Hovhaness and Castelnuovo-Tedesco; pieces that command attention from Gottfried von Einem,



A scene from Richard Mohaupt's comic opera "Double Trouble", as it was staged by the Louisville Philharmonic Society.

Wallingford Riegger, Ernst Toch, Gardner Read, and the late Karol Rathaus. True, there were major disappointments served by Darius Milhaud, Heitor Villa-Lobos, and a few less prominent composers, but the list of good works is still a long one. With the records available, music-lovers at large now have the opportunity to hear and judge for themselves.

The work that closed the first year of the series was Richard Mohaupt's comic opera "Double Trouble". It was produced by the Louisville Philharmonic Society in December. The cast of seven was composed entirely of local singers, and the opera was under the musical direction of Moritz Bomhard, who heads Louisville's Kentucky Opera Association.

"Double Trouble" is a gay and lively show. It scored a resounding success with its four Louisville audiences, and this success must be credited threefold. The work has a skillful, if musically undistinguished, score by Mohaupt. It has a literate and clever libretto by Roger Maren. And Mr. Bomhard gave it a magical and colorful production.

With this one-act farce, Richard Mohaupt reveals himself a composer of considerable ingenuity. Though largely eclectic in style, the score is an exceedingly clever piece of work. And every page contains strokes of a master craftsman. Throughout there are choruses and arias, recitations and concerted numbers. Yet the composer weaves these operatic trappings together with such consummate ease that there is never any letdown in mood. No memorable melody emerges, but the singers are handed much rewarding vocal material. All

in all, it is a witty, incisive, and deftly scored piece.

Roger Maren's contribution to "Double Trouble" is a prominent one. He has based his conceit, a complicated tale of mistaken identity, on a plot that has stood the test of time since it was first used by Plautus many centuries ago. It is the same plot on which Shakespeare based his "Comedy of Errors", which not too long ago served Rodgers and Hart for their "The Boys from Syracuse." Maren has translated it into contemporary terms with agile pen and mordant wit. It is a distinguished libretto, which contributes much to the merriment that "Double Trouble" generates.

The direction of Mr. Bomhard was tremendously vital and invigorating. His uncanny instinct for the right gesture at the right time kept the opera constantly moving at a fluid pace. He had singers, chorus, and orchestra always in firm control. Under his steady baton, they all gave a beautifully accented ensemble performance.

Visually, "Double Trouble" was handsome. Harry Harris, a member of the faculty of Louisville's Art Center Association, followed the composer's instruction that the opera be played in *commedia dell'arte* style. He created vivid costumes, delightful masks, and an evocative setting. All blended to make "Double Trouble" an eye-catching production.

A concert performance of "Double Trouble", to prepare the cast for its recording session, revealed that the opera off the stage is a pretty dull affair. But after all, it was written to be played, and in full production it is a diverting piece of musical comedy.

## Experimental Opera Theater Established

NEW ORLEANS.—The Experimental Opera Theater of America has been founded in this city, according to a joint announcement by Rudolph Schulze, president of the board of the New Orleans Opera House Association, and Renato Cellini, artistic director and conductor of that organization. It will provide an outlet for promising young operatic talent by giving two operas each spring and two each autumn, with the New Orleans Opera Orchestra under his direction, and staged by Armando Agnini, stage director of the associa-

tion. Casts will be recruited in auditions, held in two sections. Applicants in the Southern part of the country may be heard in New Orleans, and others in New York. Deadline for application to these is April 20. Winners will be awarded their expenses in traveling to New Orleans and base AGMA pay for the roles they undertake. Applications for auditions should be addressed to Experimental Opera Theater of America, 420 St. Charles Ave., New Orleans, La., or Muriel Francis, 116 East 65th St., New York 21, N. Y.

# Boston Hears Stravinsky Work In Memory of Dylan Thomas

By CYRUS DURGIN

**Boston** THE biggest event of the new year, thus far, has been the East Coast premiere of Igor Stravinsky's "In Memoriam Dylan Thomas". This was accomplished at the Jordan Hall concert by the Zimbler Sinfonietta on Jan. 19. Further interest was given the occasion by the gracious offer to conduct the work by Charles Munch, music director of the Boston Symphony, and by a brief address concerning Stravinsky and the late Welsh poet, by John Malcolm Brinnin. As Mr. Brinnin explained, it was in Boston that composer and poet met, not quite two years ago, and talked about doing an opera together. The project was ill-fated, for on the day that Thomas was supposed to arrive in Beverly Hills for conferences with Stravinsky, he died in a New York hospital.

"In Memoriam Dylan Thomas" consists essentially of a setting, for string quartet and tenor voice, of "Do Not Go Gentle Into That Good Night", preceded and followed by "dirge-canons" for a quartet of trombones. Mr. Munch obligingly repeated the work, which was well because the "close" canons made better effect the second time. This is a simple, unpretentious piece, and I hope we shall have a chance to become thoroughly familiar with it. But the vocal line, though ably sung by Carl Nelson, seems unnecessarily complex and strained.

The evening began with Bach's Sixth Brandenburg Concerto played in the original version, by two violas, two violas da gamba; cello, double bass and harpsichord continuo. George Zazofsky, a fine violinist, was soloist for that lengthy collection of utterly delightful concertos, "The Four Seasons", by Vivaldi.

## Martinu and Honegger Novelties

Two new scores by a pair of top-flight older contemporary composers, have distinguished Boston Symphony programs in recent weeks. They are the *Fantaisies Symphoniques* of Bohuslav Martinu, which Charles Munch conducted for the first time anywhere, at Symphony Hall on Jan. 7 and 8, and the "Christmas" Cantata by Arthur Honegger, whose American premiere took place Dec. 31.

Martinu's work was locally a success, and proved for me a remarkably individual, inventive and engrossing score. There is no point in detailed discussion of the music because it since has been introduced to New York. The companion pieces on the program were the Prelude to "Khovantschina", by Moussorgsky; the D minor Symphony of Schumann (given what I considered a notably well-styled and tender performance), and the "Emperor" Concerto of Beethoven. Soloist for the last-named was

pianist Robert Casadesus, who played it correctly, eloquently and with less of the dryness that has characterized some of his work in recent seasons.

The Honegger cantata is, to my taste, anything but a Christmas piece, at least in its over-all effect. It is a sort of schizophrenic work, with a fine, glowing orchestral texture wherein carol melodies are contrapuntally worked together. But Honegger overlaid this portion with choral writing of such bleak moanings and stentorian shoutings, and with a baritone solo of such ridiculously difficult and strained manner, that the Christmas mood was quickly blown away. The moanings come when the chorus intones the Latin "De profundis clamavi", and the shoutings are in German. When the chorus tackles some French carols, the effect is softer.

## Szigeti in Brahms Concerto

Mr. Munch included at these concerts some otherwise appropriate or soothing items: the Overture to Pfitzner's "Das Christelstein"; the conductor's own orchestral transcription of Bach's Chorale-Prelude and Chorale "The Old Year Is Past", and the Violin Concerto of Brahms. Here Joseph Szigeti's scholarly musicianship gave us a poised reading of the great masterpiece. This year, since a chorus was on hand, the chorale was both sung and played. Mac Morgan was an able soloist for Honegger's cantata.

Guido Cantelli ended his Boston visit, Dec. 24 and 25, with a refreshing program and superb performance of it. Vivaldi's D minor Concerto Grosso, Op. 3, No. 11, was followed by the F major Symphony of Brahms, which taken slowly, was in style very rich. For the first time in years, Bostonians heard two of Respighi's sumptuous symphonic poems, "The Fountains of Rome" and "The Pines of Rome". These pieces of mood and description have become, I think, sadly underrated. As Cantelli conducted them, they were gorgeous.

The Societa Corelli, one of the superb chamber ensembles to come out of Italy since the war, gave two thoroughly excellent concerts, under auspices of the Mason Music Foundation, at Jordan Hall Jan. 5 and 6. The marvelous rhythmic surge of these players, and their soft, Mediterranean way of playing again had a large public noisily enthusiastic.

The post-holiday resumption of musical activity has brought us two able American singers at the Boston Morning Musicales in the Hotel Statler ballroom, mezzo-soprano Nan Merriman on Jan. 5, and tenor Brian Sullivan on Jan. 19. It was the first recital appearance in Boston for each. Iva Dee

Hiatt and the Smith College Glee Club gave a joint concert with the Yale Glee Club, directed by Fenn Heath, at Symphony Hall Dec. 20. The Smith portion of the evening was the more substantial, musically, since Miss Hiatt is both a very able choral conductor and musician.

Other concerts have included two choral evenings. One was devoted to the Stravinsky Mass and the Mozart Requiem, by the Massachusetts Institute of Technology Choral Society, Klaus Liepmann, conductor, at Sanders Theater, Cambridge, Jan. 9. The MIT choristers did a creditable job, with Nancy Trickey, soprano; Eunice Alberts, contralto; Donald Sullivan, tenor, and Paul Matthen, bass, as

soloists. The other concert was given in the Boston University Theater, Jan. 13, by the University Choral Art Society, when Allen Lannom directed motets of Bach and Brahms, and the "Lord Nelson" Mass by Haydn. Again, a creditable student performance. Soloists were Marilyn Zoller, soprano; Gwendolyn Belle, contralto; Elmer Dickey, tenor, and Eldon Downing, bass.

Recitals by Howard Goding, head of the piano department of the New England Conservatory, at Jordan Hall, Jan. 9, and by Roberta Peters, Metropolitan Opera soprano, in the Boston University Celebrity Series, at Symphony Hall, Jan. 16, have been recent events.

—CYRUS DURGIN



Vladimir Golschmann leads a St. Louis Symphony rehearsal with his fractured ankle in a cast

## Golschmann Conducts Despite Injury

ST. LOUIS.—With his fractured left ankle still in a cast, Vladimir Golschmann left here on Jan. 15 to conduct the St. Louis Symphony on a 20-concert tour that carried the orchestra into Florida for the first time.

Mr. Golschmann broke his ankle in three places when he slipped on a throw rug in his apartment Christmas Day. When he announced his determination to go on the tour, a special podium was rigged up for him. A bookkeeper's stool was placed on a one-foot platform, with a smaller wooden piece attached in front on which he could rest the foot in plaster. A pipe railing was affixed to the back so the conductor could get leverage in pulling himself on and off the podium.

He practiced walking to and from the podium on crutches, and rehearsed the orchestra from the sitting-down position two days before the tour opened in Jackson, Miss. It was the first time Mr. Golschmann had conducted a concert seated, although he has often done it in rehearsals.

When Mr. Golschmann missed the Dec. 26 concert because of the accident, it was the third time in

his 24 seasons here that he had missed a regular concert because of any disability. Harry Farbman, assistant conductor led that concert without rehearsal and also the pair of Jan. 14-15. By coincidence, guest conductors had already been scheduled for the two pairs of subscription concerts following the accident to Mr. Golschmann. Lukas Foss conducted on Dec. 31 and Jan. 1, and Leopold Stokowski on Jan. 8-9.

Mr. Foss's program included the first St. Louis performance of Stravinsky's Symphony in Three Movements and presented Zadel Skolovsky as piano soloist in the Gershwin Concerto in F. Mr. Stokowski directed the local premiere of the Roy Harris Seventh Symphony.

Cities on the orchestra tour are Jackson, Mobile, Montgomery (Ala.); Columbus, Ga.; Jacksonville, Orlando, West Palm Beach, Ft. Lauderdale, Miami, Tampa, Lakeland, St. Petersburg, Daytona Beach (Fla.); Savannah, Ga.; Spartanburg, S. C.; Raleigh, Greensboro (N.C.); Roanoke, Va.; Portsmouth, Ohio; Muncie, Ind.

—CHARLES MENEES

## Symphony of the Air Schedules Series

Four concerts with programs devoted to works by Pulitzer Prize winners will be given by the Symphony of the Air (the former NBC Symphony) in Carnegie Hall on four Sundays at 5:30 p. m., Feb. 13 and 20, and March 6 and 13. In addition, the orchestra will repeat the sold-out March 20 Wagner program, with Kirsten Flagstad as soloist and Edwin McArthur conducting, on Tuesday, March 22, at the same hour. Composers to be represented on the Pulitzer Prize series are Charles Ives, Aaron Copland, Douglas Moore, Quincy Porter, William Schuman, Howard Hanson, Walter Piston, Gian-Carlo Menotti, Virgil Thomson, Leo Sowerby, and Gail Kubik. Mr. Hanson, Izler Solomon, Dean Eckertsen and Leon Barzin will conduct a concert apiece. Tickets will be sold on a subscription plan at the Carnegie Hall box office. The four performances have been rendered possible through contributions and the sales of the recording recently made by the orchestra.

An all-Sibelius concert will also be given by the orchestra, with Jennie Tourel as soloist, on Friday night, Feb. 18. Miss Tourel, who has donated her services, will be the soloist in the first New York performance of the tone poem "Luonnotar". Sibelius, though presently ill, has expressed appreciation for the commemorative concert, being sponsored by Finnish Ambassador Johan Nykopp and the Finnish Consul General, Arttu Lehtinen.

MUSICAL AMERICA

Mill  
Sta

T  
Da  
"I  
Sola  
had  
some  
comis  
Founda  
Kousse  
he was  
bene  
civili  
quest  
and M  
socie  
rate th  
foundi  
posi  
Israel,  
count  
sides

The  
of Ps  
haud.  
Biblica  
of the  
of Da  
ainoit  
of Is  
pages  
liant  
work  
scenes  
a run  
delive  
dress,  
stage.  
the si  
tween  
recent  
uses a  
ing w  
simplic  
Ritua

The  
dram  
almos  
witho  
tal o  
bears.  
Milha  
does  
any  
prese  
is pl  
show  
and

Lu  
unad  
Clau  
did  
work  
versi  
guag  
M  
recto  
of th  
on t

Febr

# Milhaud's Opera David Has First

## Stage Performance at La Scala

By PETER DRAGADZE

**Milan** THE first stage performance of Darius Milhaud's new opera, "David", took place at La Scala on Jan. 2. The work, which had had a partial concert hearing some months ago in Israel, was commissioned by the Koussevitzky Foundation. When the late Serge Koussevitzky visited the Holy Land, he was impressed by the similarity between the modern and ancient civilizations in that country. He requested Armand Lunel, the poet, and Milhaud to prepare a large-scale narrative work to commemorate the 3,000th anniversary of the founding of Jerusalem. The composer and his librettist toured Israel, visiting all the sites in that country where the well-known episodes took place.

The story of David, the writer of Psalms, strongly attracted Milhaud. In his opera he retells the Biblical legend from the first visit of the prophet Samuel to the house of David's father, until the final anointment of Solomon as King of Israel. Lyrical and dramatic pages and many episodes of brilliant pageantry alternate in this work of five acts, divided into 12 scenes. The episodes are linked by a running commentary on the story delivered by a chorus in modern dress, which flanks the sides of the stage. In these choral interludes, the singers point to parallels between the ancient legends and the recent history of Israel. The choruses are very moving and, in keeping with the rest of the work, are simple in texture and idiom.

### Ritualistic Music

The music does not underline dramatic effects, but maintains an almost ritualistic quality and style, without impregnation by any oriental or folkloric elements. The score bears the unmistakable stamp of Milhaud's writing. Even though he does not appear to have discovered any new accents in this work, his presentation in his customary style is pleasing. It forms a frame that shows off in the best light a great and wonderful story.

Lunel's libretto is concise and unadorned with needless words. Claudio Sartori's Italian translation did not upset the balance of the work, as is often the case when versions are made in another language than the original.

Margherita Wallmann, stage director, and Nicola Benois, designer of the sets, worked closely together on this production. Between them,

it can truly be said, they brilliantly solved the mechanical and technical difficulties involved in the presentation of a large narrative work, containing great crowd scenes, many scenic changes, and rapid movement on the stage. Miss Wallmann, something of a master at this type of production, preserved the simplicity of effect throughout, without dulling the action, or failing to make this long opera easy to look at and appreciate. Nino Sanzogno conducted with intelligence and taste, and obviously understood every minute detail of the score.

Only praise can be given to Anselmo Colzani, the David, for his pleasing baritone voice and the power to surmount the lengthy role, which makes many calls on ability as singer and actor. He was on stage in nearly every scene. Even though his appearance was not ideal as the boy David, he gave dignity and regality to the later episodes in the hero's life. Italo Tajo as Samuele, Nicola Rossi-Lemeni as Saul, Dismas di Cecco as Michol, Grazia Frachi as Abigail, and the many other artists in supporting roles, were all excellent.

Public opinion was mixed as to the merits of the work. But, on the whole, it was well received and was not dismissed as unimportant, as so often happens in the case of premieres at La Scala.

Giordano's "Andrea Chenier"

was the next novelty at La Scala. It reportedly was revived at the wish of the tenor Mario Del Monaco, who had originally been scheduled to sing Manrico in "Il Trovatore" here this year. The Giordano score, which in Italy has almost the same popularity as "La Bohème", "La Traviata", "Rigoletto", and other repertory operas, had an outstanding success in spite of several weaknesses in the production. The conductor, Antoninino Votto, beat time with very little expression and feeling. The old-fashioned staging of Mario Frigerio lacked imagination. There was virtually no mise-en-scène as concerned the soloists. Indeed, each went his individualistic way to such an extent that, at times, Chenier, Maddalena and Gerard appeared not to be on speaking terms with one another!

The work is nevertheless "box office" under almost any circumstances. The combined talents of Mario Del Monaco, Maria Callas, and Aldo Patti filled the theater to the rafters. Miss Callas appeared as Maddalena for the first time, and gave the role a personal simplicity and naivete that were attractive. Mr. Del Monaco, fresh from his triumphs in the same role in New York, began and finished the part excellently, but showed some obvious strain in the sustained soft passages. Mr. Patti sang the role of Gerard with a strong and powerful voice, but seldom took his

eyes from Mr. Votto's precise baton—a fact that was somewhat disturbing in moments when he should have turned a tender glance toward Miss Callas, the self-sacrificing victim of the Terror. Mr. Campi, Miss Zanolli and Miss Amadini, in the supporting roles, gave excellent performances.

### Philharmonic Set For European Tour

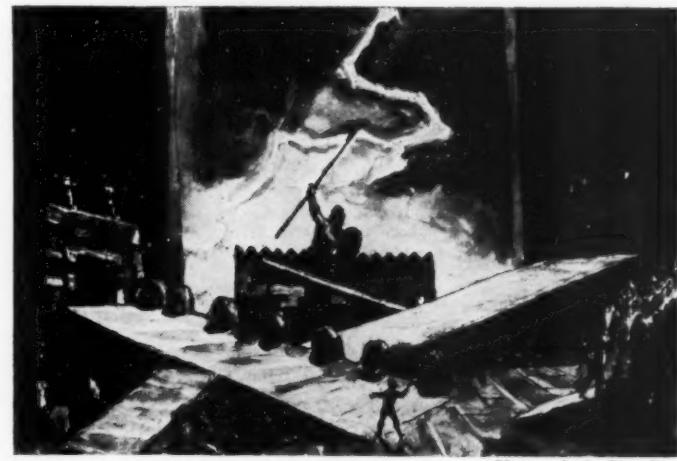
The New York Philharmonic-Symphony will make a tour of Europe next September, despite a recent temporary cancellation of its plans, owing to a dispute between the orchestra's management and the musical union. A settlement of these differences was announced on Jan. 24 by Robert C. Schnitzer, general manager of the American National Theater and Academy's international exchange program.

Local 802 of the AFM had wanted to limit the orchestra to 12 paid rehearsals and one acoustic rehearsal (unpaid) during the tour, but it agreed to an indefinite number of rehearsals, as the orchestra's management had insisted. Floyd G. Blair, president of the Philharmonic-Symphony Society, committed the management to the principle that, "in view of the strenuous schedule to be maintained, rehearsals would be kept to the absolute minimum consistent with the top-notch performance for which the orchestra is noted".

The Philharmonic-Symphony will give six concerts at the Edinburgh Festival, beginning on Sept. 5, in which it will be conducted by Dimitri Mitropoulos, its musical director, with Guido Cantelli and George Szell as guests. In addition, the orchestra will give 18 concerts on the Continent and two in London. The tour will include Holland, Belgium, Germany, France, Switzerland, Italy, and Greece.

### Berlin State Opera To Reopen in September

BERLIN.—The Berlin State Opera House on Unter den Linden, in the Eastern sector of the city, will reopen for the first time since the war, on Sept. 4. The building, demolished in part during an air raid, has been almost completely rebuilt. The opening performance will be "Fidelio", and will be conducted by Erich Kleiber, according to reports that recently appeared in East Berlin newspapers.



Photographs by Piccagliani



# BARITONE SAGA

**Todd Duncan found vocal success after  
a career as college teacher**

By JAMES LYONS

TWICE the old community of Danville, Ky., since its settlement in 1775, has been touched by history. Once because its tiny Centre College defeated Harvard in a football game—but then, almost every other team in the country has done likewise at one time or another. And once because (Robert) Todd Duncan was born there—although he left the Blue Grass country 19 months later and didn't return to it for a dozen years, and then not for long.

Qualifications aside, Danville claims Todd as a native son. And well she may, for his roots are there, and he is the rare kind of man and artist to whom strong and healthy roots are important. There is no significant growth without them, and Todd Duncan has grown, artistically and otherwise, every year of his distinguished life.

Lincoln's birthday was Todd's own—in 1903. The coincidence augured well for the boy. The principles that motivated the Emancipator are his, too, not by osmosis, but by dint of a gifted and tenacious mind that did not demean itself to accept less than its due, or to compromise a particle of hard-earned integrity.

Todd's father was a garageman, neither poor nor well-to-do. He lives now in retirement at Indianapolis, whither he brought Todd as an infant. Perhaps symbolically, it was the boy's happy lot to begin his education in a non-segregated school system, which has since gone into segregation and back out of it again. His grade school was P. S. 23. Just before he was graduated, Indiana went "separate but equal", and Todd remembers without malice that the move was precipitated by pressure in behalf of unemployed Negro teachers. By the time he was ready for junior high, it was a colored school, at West and 10th, to which he was assigned. After that he was sent to Louisville, 70 miles north of his home town, to attend a prep school euphemistically known as Simmons College. After graduation he went to Butler University, in Indiana, where he won his A. B. as an English major in 1925.

## Classroom to "Cavalleria"

For more than a dozen years afterward, Todd Duncan's identity was mostly pedagogical, with multiple brief interruptions. First he went back to Simmons, where for five academic years he taught English and music (he had studied the latter informally with his music-teaching mother). In 1930 he came to Columbia University for an M. A., again in English. In 1931 he joined the music faculty of Howard University, in Washington, D.C., which was soon to realize what a volatile talent it had taken under its wing.

In June of 1934, when he had married Gladys Jackson Tignor, of Charlottesville, Va., herself a teacher, Todd requested and got a leave to try out for the role of Alfio in a special all-Negro "Cavalleria Rusticana" that was being prepared for the Mecca Temple, now the New York City Center. His friend Abbey Mitchell, who got him the audition,



Three impressions of Todd Duncan. Above left, in an offstage moment; center, in Gershwin's "Porgy and Bess"; right, in Kurt Weill's "Lost in the Stars".

soon was to play a far more significant part in the shaping of Todd's professional career.

"Cavalleria" came off as scheduled without event, and he returned to Howard for the winter semester. Unbeknownst to him, George Gershwin was then looking desperately for a singer to create the male lead in "Porgy and Bess". Abbey Mitchell suggested to the composer that Duncan, who had acquitted himself so well as her Alfio, might be the man he needed. The composer, pressed for time and getting nowhere with his search after a full year of auditioning, agreed to hear him.

In the late summer of 1935, on a Sunday afternoon, Todd presented himself at the entrance to Gershwin's penthouse in the East 70s. In short order he found that he had made two mistakes. First, he had not brought any accompanist with him. (His answer to this was approximately: "But you play, don't you?" Gershwin did.) Second, he had chosen only the most severely classical material, which he proceeded to sing in the appropriate manner. Gershwin was too dumbfounded to do anything but comply gracefully with Todd's suggestion that they begin at once. And then, before the composer could register any annoyance, the young baritone was spinning out the most beautiful of *arie antiche*, specifically Secchi's "Lungi dal caro bene", just as beautifully as it deserved. Gershwin was impressed by the quality of Todd's voice, despite the stiffness of his platform poise. When it was over, the composer inquired whether or not he had prepared any spirituals. The answer was a firm disapproving negative.

Ignoring the reproof, Gershwin asked him to come back the following Sunday for a final audition with the show's backers. Todd refused flatly; he had a church solo to do at home. The composer pressed the point; how

about the Sunday after that? That could be arranged, Todd said, "But Mr. Gershwin, I am just a teacher and I can't afford to be making trips like this for the fun of it." Would \$35 cover the expenses? Comfortably. A check was promptly made out in that amount, and the date was set.

At the time, the magic of Gershwin's name



George Karger

meant very little to Professor Duncan, improbable as that might seem at this distance. His life was far removed from Broadway and all that it cannot. He had heard of Gershwin, but he hadn't liked what music of his had come to his attention. He wasn't at all sure that "Porgy" was enough to warrant his departing the security of the Howard campus, or that he should accept an offer to sing any such "trash"—his own contemporary description—for any amount of money.

Still, at the appointed hour, Todd was back at Gershwin's penthouse. Little did he appreciate the flattery of having such a battery of eminences on hand to witness his test run. Many a glittering name in the old high echelon of the Theater Guild was present—some of the most important people in show business. Innocent of these somewhat frightening circumstances, Todd again sailed into his *arie antiche*, and then Gershwin started going through the "Porgy" score for the visitor's benefit.

Just before the composer plunged into "I Got Plenty o' Nuttin'", he paused for a moment, looked deep into Todd's skeptical eyes, and remarked that this song would make the singer a famous man. Then he bolted into the plink-plank introductory measures, whereupon the singer—to his mortification ever after—was heard to exclaim questioningly, as if by reflex action: "That?"

At least, the music sounded to Todd eminently singable, if not exactly what he had in mind; and he quickly decided that he could not afford to turn down the generous offer made to him that afternoon. The short of it is that "Porgy" opened in Boston that September, moved to New York a month later, and had only a short run. Like so many lyric

(Continued on page 13)

# MEPHISTO'S MUSINGS

## End of a Shrine

Crusade for Freedom has recently revealed that the personal belongings of Ignace Paderewski, bequeathed by him to the Polish Government, have been scattered throughout the world due to the apparent indifference of the present Communist regime in Warsaw. (Crusade for Freedom is the private organization that sponsors Radio Free Europe broadcasts to Poland as well as to Czechoslovakia, Hungary, Romania and Bulgaria.)

According to information reaching Radio Free Europe, the Red regime sold the Paderewski estate in Morges, near Lausanne, Switzerland, some time ago. The present owner of the Paderewski villa now has decided to dispose of the great pianist's personal possessions, originally intended to be kept together by the terms of his will as a cultural shrine.

Prior to abandoning the Paderewski mansion, the Communists in Warsaw removed many valuable paintings, books and other objects, including the artist's piano. Among the few items saved for the public was Paderewski's smaller piano, which the present owner of the mansion offered the city of Lausanne, whose honorary citizen the Polish artist was.

Auction of the remainder was carried out against a background of ruined walls, torn silk tapestries, broken windows and battered floors in the drawing rooms of the villa, which is expected to be pulled down by the new owner. The magnificent park surrounding the villa will be turned into a building site.

## Lincoln's Favorites

As a Northern reprisal, perhaps, for Richard Bales's stunningly popular recording of Southern Civil War music known as the "Confederacy" Cantata, the music department of the Chicago Public Library has set up "Songs Lincoln Loved" for its February display.

The exhibit includes original copies of seven popular songs published during the period 1842-61 and reprints of other Lincoln favorites from the library's own collection, according to Mildred Bruder, the library's public-relations officer, who has sent me an interesting little essay on the subject. "Lincoln was not what could be called musical," says Miss Bruder.

"He was known to play the harmonica on occasion, but he never evinced any interest in other musical instruments. He was not a lover of great music, but he was a great lover of the popular music of the period, particularly the minstrel tunes and love songs.

"He noted that one of his mother's favorite songs was 'Barbara Allen', and it was probably one of his early choices, too. This old-time ballad, which originated in Old England and is still sung in our Southern Highlands, is a haunting melody in a minor key, which tells of Sweet William who died for the love of Barbara Allen. She joined him in death and

Upon her grave there grew a red rose,  
On William's grave grew a briar.  
They twined and they twined  
in a true lover's knot,  
And the rose grew around the briar.

"Lincoln was particularly fond of Stephen Foster's 'Gentle Annie' with the opening lines, 'Thou wilt come no more, gentle Annie, like

he asked a band in Washington to play the piece for him. The original sheet music owned by the library bears the full title 'I Wish I Was in Dixie's Land', but 'Dixie' has always been the name by which the public has called it.

"The Civil War slowed, but did not stop, the passage of songs from one section of the country to the other. The language was the same in both sections. 'Lorena', another of Lincoln's favorites, became the most popular of all songs, outside of the patriots, of both the Confederate soldier and the civilian. It was published in Chicago in 1857 by H. M. Higgins. The Rev. H. D. L. Webster penned the sad lines:

We loved each other then,  
Lorena,  
More than we ever dared to tell,  
And what we might have been,  
Lorena,  
Had but our loves pros-  
per'd well—  
But then, 'tis past—the years  
are gone,  
I'll not call up their shadowy

Long', 'Jim Crow', and the long-time favorite 'Jim Crack Corn or the Blue Tail Fly'.

## Opera, Anyone?

If you are an opera-lover and loaded, presumably, with money (these things do go together occasionally, I understand), you will get in touch immediately with the nearest travel bureau and arrange to go on Swissair's one-month tour of European opera centers come spring.

There have been European opera tours before, but the airline of Switzerland is the first, so far as I know, to think up the idea of flitting about the operatic plants of the Continent like a great bee in search of musical nectar. It will be a luxury tour with all accommodations first class, and the flying opera-lovers, leaving New York on April 17, will swoop down first on Vienna. Here they will listen to Mozart's "The Marriage of Figaro" and Strauss's "Der Rosenkavalier", inspect the haunts of Schubert, Beethoven, Haydn, Mozart and Brahms (via private limousine, of course) and then dust off to Rome.

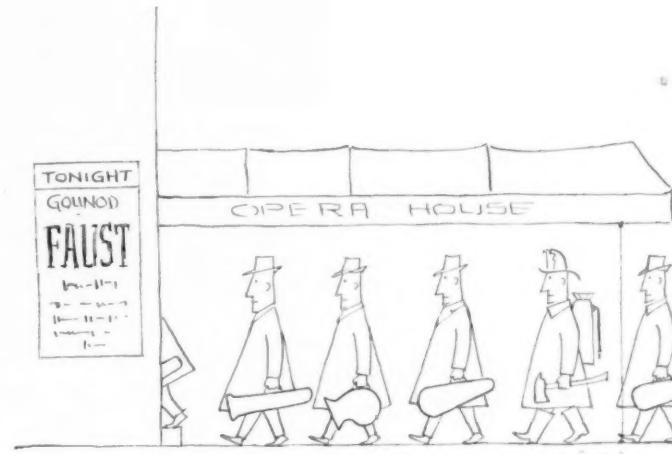
From Rome (Teatro Costanzi) the opera-lover will take off for Milan (La Scala), Paris (Opéra and Opéra-Comique), London (Covent Garden and Sadlers Wells), the Shakespeare country, then back over the channel to West Berlin for three evenings at the Charlottenburg opera, and finally to Frankfort for a concluding trio of operatic evenings. Return flight May 15, just in time to catch the tail-end of the Metropolitan's spring tour, in case anybody still cares.

A feature of the Swissair opera marathon will be a "cultural guide" in the person of Leo Nadelmann, the Swiss pianist. Before each opera, Mr. Nadelmann will give a "refresher course" to his charges, illustrating on the piano the overtures, principal arias and dramatic highlights of the day's offering. The travelers also will be given backstage tours of the opera houses and will get opportunities to meet some of the singers.

If you want to know how much this flying-carpet adventure is likely to set you back, you can find out for yourself. I don't know. And I don't dare ask.

## Weird Sounds

James Fassett, intermission commentator for the New York Philharmonic-Symphony broadcasts, has put a contest on an LP disk called "Strange to Your Ears" (Columbia ML 4938, \$4.98). Mr. Fassett begins the record with an assortment of weird noises and then proceeds to explain what they were originally and what happened to make them sound the way they do on this recording. This is followed by a series of 20 sounds, which you, the record buyer, are asked to identify. If you think you know what they are and send in your answers to Columbia by April 1, you might win one of the 50 prizes to be awarded—first prize being a tape recorder. Since Mr. Fassett demonstrates that he can make one bird sound like a quartet of unearthly trombones, you'll have to do some tall guessing to come up with the right answers.



a flower thy spirit did depart". Musically the song is related to 'Annie Laurie' and has the same tender melody and spirit. The library copy bears the copyright date 1856. It was the only song published by Foster during that year and was considered to be one of his best sentimental songs.

"It may come as a surprise to many to find 'I Wish I Was in Dixie's Land' included among Lincoln's favorites. He had a great fondness for minstrel songs, and he is said to have heard this song for the first time at a performance of the Rumsey and Newcomb Minstrels in Chicago in the latter part of 1860. The music was written earlier in the year by a northern song writer and actor as a 'walk-around' for Bryant's Minstrels. The composer, Daniel Decatur Emmett, was well known for an earlier composition and another Lincoln favorite, 'Old Dan Tucker'. Emmett's song made a great hit with the New York playgoing public and was adopted by various bands of wandering minstrels. Several months before the Civil War it was sung in New Orleans by a Miss Susan Denin and swept like wild fire through the South. Before long it became the rallying song of the Confederacy. But this made no difference to Lincoln. A short time after the surrender at Appomattox,

forms:  
I'll say to them, 'lost years,  
sleep on!  
Sleep on! Nor heed life's pelt-  
ing storm!'

"Another song that enjoyed great Confederate popularity and that was also a favorite of Lincoln's was 'Rock Me to Sleep, Mother' with its familiar 'Backward, turn backward, O Time in your flight, Make me a child again just for tonight'. It was set to music by different composers, but Lincoln is said to have admired the version by John Hill Hewitt, who was the 'bard of the Confederacy'.

"Songs sung by the Hutchinson family, a professional singing group, were also among Lincoln's favorites. The family made their first appearance in 1841, and became famous not only for their vocal ability but also for ingenuity in writing songs. They appeared in Springfield, Ill., in 1851 and may have included in their repertoire one of the ballads performed at their principal concerts. This was 'The Grave of Bonaparte'. The library's copy, published in 1843, bears this line from the song, 'He sleeps his last sleep, he has fought his last battle, No sound can awake him to glory again'.

"Other songs that Lincoln loved include 'Greenfields', 'The Lament of the Irish Immigrant', 'Miss Lu-

# Goossens' Oratorio, The Apocalypse, Given World Premiere in Sydney

Sydney

THE long-expected world premiere of Eugene Goossens' oratorio "The Apocalypse" took place under the composer's direction here late in 1954.

It is a setting for five soloists, double choir, orchestra, organ, and offstage brass band, of a condensed version of "The Revelation of St. John," prepared by the Rev. Frank Moore, of Cincinnati. The two parts of the work, which are divided by an orchestral interlude, run for approximately an hour and three quarters. (A detailed table of contents was given in *MUSICAL AMERICA*, Special Issue, February, 1952.)

Contemporary music usually is received in Sydney with reserved respect, but the audience's reaction to Goossens' monumental oratorio was of unprecedented warmth and genuine admiration. It is a work of great moral and spiritual strength; nobody but a musician at the zenith of his creative power could have attempted and successfully concluded such a tremendous task. From a purely musical viewpoint, one cannot but be fascinated by the imaginative and inventive treatment of the Biblical text.

Passages extremely simple and romantic in outlook are contrasted with pages of intricate polyphonic structure; lavish splendor of tone replaces scoring of utmost transparency; and the whole texture of the music has an effective and, more often than not, strong emotional appeal. The visionary events demand, of course, a great deal of music of descriptive nature, but Mr. Goossens prefers to indicate rather than elaborate the picturesque features of St. John's narrative. Masterfully written, complex choruses depicting apocalyptic



Eugene Goossens

events are skillfully connected with song-recitations of expressive and dramatic force.

The technical demands Goossens makes upon the choirs are so exacting that in a foreword to the score he recommends that two separate and equal-sized choirs be used for the performance.

Four hundred singers participated in the premiere; however, all the voices were employed together only in the final double chorus, "Alleluia, for the Lord God omnipotent reigneth". The choirs performed with zeal and devotion for the composer-conductor. It was rather unfortunate that their singing often lacked the clean intonation and proper articulation required to do full justice to Goossens' subtle choral effects.

The five soloists sang competently, especially bass-baritone Robert Payne in the strenuous part of St. John. But it was the Sydney Symphony that could claim full honors for yet another performance of quality and virtuosity.

—WOLFGANG WAGNER

## Ankara Music Events Led by Vienna Guest

ANKARA, TURKEY.—The Presidential Philharmonic Orchestra of this city opened its season late in November with a concert at the State Opera House conducted by Franz Litschauer, a guest from Vienna. The program included Mozart's G minor Symphony, Brahms' Haydn Variations and Dvorak's "New World" Symphony. Mr. Litschauer conducted his second program at the University of Ankara, a free series destined to promote popular interest here in Western music. Mendelssohn's "Ruy Blas" Overture and Beethoven's Fifth Symphony were on this list.

The Viennese conductor's third concert, the most important in program content, included Adnan Saygun's Symphony, Op. 29, heard for the first time in Turkey. Ravel's Concerto for the Left Hand was expertly played by the French pianist Gilles Guibert, making a tour of the Near East. Beethoven's "Pastorale" Symphony was also included.

Adnan Saygun is considered Turkey's foremost composer, and his Symphony, written last fall on a request from Mr. Litschauer, for the Vienna Chamber Orchestra, is music of an "outdoors" character. It blends impressionistic and neo-classical tendencies with Turkish folklore

influences. The work was first performed last May at Vienna under the same conductor and was well received. In all the concerts, Mr. Litschauer was revealed as a conductor of great precision; his readings were lucid, transparent, and all the details were carefully brought forth.

The State Opera, following revivals of "The Consul" and "Tosca", gave a gala devoted to Massenet's "Manon", a thoroughly undistinguished performance. On the third evening, while Ayhan Aydan was singing the title role, an audience uproar caused her to abandon the performance, and Atifet Usmanbas continued from the third act, winning an ovation for her singing and acting. This opera, produced for the first time in Turkey, was staged by Aydin Gün, who also sang the role of Des Grieux. Helmut Schaefer conducted.

—ILHAN K. MIMAROGLU

## Brooklyn Orchestra To Make Debut in May

The Brooklyn Philharmonia, a newly organized orchestra under the artistic direction of Siegfried Landau, will make its debut at the Brooklyn Academy of Music on May 3, in the first concert of a Beethoven series. The ensemble will give three concerts this season, guaranteed financial back-

ing by the executors of the estate of the late Adolf Leon, Brooklyn philanthropist.

Mr. Landau, who is a faculty member of the New York College of Music, has announced that 65 players would participate in the first series of concerts, but that next season the orchestra would be increased to full symphonic size, approximately 100 musicians. Six concerts, one each month beginning in October, will form the basis of the Philharmonia's regular fall and winter schedule, which will be augmented by a special series of youth concerts.

In a meeting of the board of directors and sponsors held early this month at the Brooklyn Academy, Lawrence Bangser, the orchestra's attorney, explained the corporate struc-



Marks Levine (left)  
and Siegfried Landau

ture of the organization, and Mr. Landau clarified its artistic aims. Among the officers and members of the board are Jacques Hailpern, Max Hailpern, Marcel Halpern, Mrs. Adolf Leon, and Mrs. David Teitelbaum. The orchestra is under the personal management of Marks Levine, president of National Concert and Artists Corporation.

Long a resident of Brooklyn, Mr. Landau comes to the Philharmonia after having conducted many organizations in Greater New York, among them the Carnegie Pops Concerts, the Central Park Mall Concerts, and the Brooklyn Museum and Hunter College series.

## Wheeling Has Active Musical Season

WHEELING, W. VA.—Astrid Varnay captivated her audiences when she made her first appearance with the Wheeling Symphony, under the baton of its conductor, Henry Mazer, on Nov. 10 and 11 in the Virginia Theater. Her singing of Brünhilde's "Immolation" from Wagner's "Götterdämmerung" was a tour de force, while in the aria "O don fatale" from Verdi's "Don Carlo", Miss Varnay sang with magnificent tone and color. The orchestral portions were given over to works by Rossini, Elgar and Wagner. On Jan. 19 and 20, the Wheeling Symphony featured Schumann's Symphony No. 2. The personal feminine piano duo of Gold and Joseph were soloists in Bach's Concerto in C minor and Poulenc's Concerto in D minor.

### Ballet and Choral Group

Ballet Theatre presented an evening of enchanting beauty and superb dancing in the Virginia Theater on Nov. 14. The Fine Arts Guild of Wheeling opened its ninth season by presenting the Trapp Family Singers in a concert at the same theater on Nov. 3. Heard in the aria "Sheep may safely graze" by Bach was Wheeling's own soprano, Virginia Farri, a member of the group.

The Frazier Civic Music Association opened its series on Sept. 28 with

a concert by Norman Scott, bass-baritone of the Metropolitan Opera Association. On Nov. 23 the Alma Trio (Maurice Wilk, violinist; Gabor Rejto, cellist; and Adolf Baller, pianist) gave a memorable concert in the State Theater, featuring Brahms's Trio in B major, Op. 8, and including solo groups by Mr. Wilk and Mr. Rejto. On Jan. 13 Sidney Foster, pianist, gave an outstanding concert as the third attraction of this group. Edward Schick, pianist, was presented in concert in the Virginia Theater on Nov. 17, under the auspices of the Wheeling Business and Professional Women's Club and the Miriam Circle of the First Presbyterian Church.

The Wheeling Symphony Training Orchestra, under the direction of Carroll Pell and William Fischer gave its fourth annual Christmas concert, in the Bridgeport High School Auditorium on Dec. 16. The orchestra is sponsored by the Women's Auxiliary of the Wheeling Symphony and has graduated several players to the latter Orchestra during the past few years. This program was free to the public.

The Civic Oratorio Society, under the direction of its founder, Anna Hilton Power, gave its annual presentation of Handel's "Messiah" in the Fourth Street Methodist Church on Dec. 5. J. Hamilton Beck, of Pittsburgh, was the featured tenor soloist.

John K. Zorian, organist and choir master of St. Matthew's Episcopal Church, gave a program of interesting selections on the Austin organ in College Hall at West Liberty State College on Dec. 7. Included was the premiere of a Passacaglia by Wallis Braman, head of the music department at West Liberty State College.

—MONTANA X. MENARD

## Scherman Leads Berlioz Work on West Coast

SAN FRANCISCO.—The opening concerts of the New Year (on Jan. 6, 7 and 8) found Thomas Scherman serving as guest conductor of the San Francisco Symphony, in performances of Berlioz's "L'Enfance du Christ". The vocal part of the score was supplied by the soloists, Martial Singer, Donald Gramm, Florence Kopfleff, John McCollum, and by the San Francisco State College A Capella Choir. Though neither Mr. Singer nor Mr. Gramm has ever sung so well in this city before, the performance as a whole was somewhat disappointing.

Enrique Jorda resumed the conductorial reins a week later (Jan. 13, 14 and 15), with Joseph Szigeti as guest violinist in Bach's Concerto in G minor and Prokofieff's Concerto No. 1. The soloist was not in his best state technically or tonally in the first performance, but received a warm ovation nonetheless. Except in the Borodin Symphony No. 2, which came off with due sonority, the orchestral tone was much below par. The Beethoven First Symphony sounded dry and brittle as a whole, though the slow movement was more relaxed.

On the disappointing side was the debut of the San Francisco Operatic Quartet, directed by Nino Comel. While the program could be commended for including little-known works, the performance was hardly up to professional standards.

One could hardly have heard a more beautiful concert than that given by Jennie Tourel, mezzo-soprano, in the Veterans' Auditorium. The glamorous artist sang the program she had offered in New York and London. Beauty of tone and style marked her entire list.

The pianist Solomon gave a recital for an Opera House audience, including in his program works of Bach, Beethoven, Brahms and Chopin, played with veneration for content.

—MARJORIE M. FISHER

# PERSONALITIES

**H**AVING lived outside Spain since the start of the Spanish civil war in 1936, **Pablo Casals** broke his self-imposed exile last month to attend the funeral of his wife, Francisca Capdevila, in the town of Vendrell. The 70-year-old cellist vowed not to return to Spain so long as Generalissimo Francisco Franco was in power. But both he and his wife were born in Vendrell, and he returned with his wife's body for burial in the local cemetery. They had been living for some time in Prades, just across the frontier in France, where Mr. Casals holds his annual summer festival.

**Isaac Stern** was flown by an Army Air Force plane to Iceland last month to play four concerts as part of the State Department's Cultural Exchange Program. His performances were broadcast throughout the island. Another American artist chosen to participate in the exchange program was **Ervin Laszlo**, who also played a series of concerts in Iceland before continuing on a tour covering Egypt, Turkey, Yugoslavia, Lebanon, Syria, Israel, and Greece. He will later fill additional engagements in Western Europe.

**Bartlett and Robertson** have returned from an extensive European tour that included France, England, and Holland, where they celebrated the 25th anniversary of their debut. In their London recital they gave the first performance of Carlos Surinach's suite "Flamquerias".

**Melissa Hayden** will return to the New York City Ballet for the season at the City Center beginning Feb. 15. Miss Hayden was a principal with the company for four years and left a year ago to make a tour with the Ballet Theater. After the winter season here, she will accompany the New York City Ballet on its European tour, which begins early in April.

**Roman Totenberg** played the First Violin Concerto of the late Karol Szymanowski with the Boston Symphony on Jan. 28 and 29, under the guest baton of **Pierre Monteux**. Mr. Totenberg, who was a student at the Warsaw Conservatory when Szymanowski was its director, toured with the composer, playing many of his works in joint recitals throughout Europe. This was the first Boston performance of the violin concerto.

**Felicia Rybier** announces her marriage to Dr. George H. Borisow, in Washington, D. C.

## Todd Duncan

continued from page 10

masterworks, it was ahead of its time. But Gershwin had been right about "I Got Plenty o' Nuttin'". On opening night, and every night thereafter, this number stopped the show, and it proved to be the cornerstone of Todd Duncan's subsequent fame.

The spring of 1936 found him back at Howard. A year later he was off again, this time for a gala concert with the Los Angeles Philharmonic, with Gershwin conducting. It was a huge success, and the \$35,000 party that followed it that night at the Trocadero was one of the most stupendous in the history of a city that is known for its super-functions. It was, unfortunately, to be Gershwin's last. He died a few months later, unaware that "Porgy" would become a modern classic.

Todd, for his part, was ready to resume his professorial duties after a short vacation. But some time was to intervene before he got back to Howard. This time it was an offer from Merle Armitage, then planning a West Coast revival of "Porgy", that stayed his pedagogical urge. An "act of God", as the law puts it, threw a money wrench into the project; the production suffered from the worst weather California had even seen. Every backer lost

**Joseph Rosenstock** left for Europe on Jan. 24 to conduct in Mannheim, Germany, returning to the city from which he was evicted by the Nazis before the war.

**Franco Rossi**, cellist with the **Quartetto Italiano**, was forced to undergo an emergency appendectomy in Dallas, putting him and his colleagues out of commission for about two weeks during their recent tour. A few of the lost engagements were fulfilled anyway by crowding schedules.

**Ruth Stenczynska** is having her portrait done in bas-relief by **Malvina Hoffman**, to be used on a gold medal for the annual **Kimber Award**. It will be given, along with a stipend of \$5,000, to the winning instrumentalist.

**Florence Mercur** is currently making her tenth coast-to-coast tour. The pianist will also be seen soon in the role of a concert artist in the film "Dark Violence", for which she is also musical director, to be released in March.

**Samuel Lifschey** retired from the Philadelphia Orchestra at the end of January. He has been first violist with the orchestra for thirty years.

**David Williams** and his wife, **Phyllis Wilcox**, both of whom are now on Fulbright scholarships at the Mozarteum in Salzburg, have been engaged to sing leading tenor and soprano roles at Linz next season. Mr. Williams served his apprenticeship, in part, with the NBC Opera Theater, and Mrs. Williams on the Broadway stage.

**Geza Anda**, Hungarian-born pianist, will play with the Philadelphia Orchestra, the Minneapolis Symphony, the Cleveland Orchestra, and the Chicago Symphony in the course of his first American tour.

**Renée Jeanmaire** was married to her childhood friend and dancing partner, **Roland Petit**, in a Paris suburb last month. **Jacques Abram** married Christine Dorsey, of Wilmington, Del., on Dec. 23. The bridegroom will make his fourth European tour this month.

**Stuart Ross** appeared before a president for the fourth time in his career when he accompanied **Patrice Munsell** at the White House dinner in December honoring Haile Selassie. He had previously played for Presidents Coolidge, Hoover, and Roosevelt.

his investment, and Todd began to think seriously of abandoning all thoughts of a stage career. Then, just as he was about to head east, the publisher Max Dreyfus called from New York to relay an offer from his producer-brother in London. Would he be interested in a part in "The Sun Never Sets", scheduled for that autumn in Drury Lane? He would!

A year afterward (late in 1938), Todd left England and came back to Howard; and this time he had every intention of staying put. Perhaps his resolve was influenced by a certain amount of conscience for having so tried the patience of his long-suffering dean.

Destiny apparently never meant Duncan to spend his life as a teacher, and two years after this last noble attempt, he said his last goodbye to the campus that had been his home during most of his musical life. The role that lured him away was the Lawd's General in "Cabin in the Sky"—one of his most notable characterizations. The next season, 1942, Cheryl Crawford cast him as Porgy in her now legendary revival. With that the wheel of fortune came to rest irrevocably on baritone Todd Duncan, erstwhile professor.

In 1944, he gave Miss Crawford what must have been the most generous notice of resignation in the annals of the theater: In six months, he said, he was going to quit, and would she please start looking for another Porgy?



**Licia Albanese and Giuseppe Martinelli** collaborate in preparing an Italian dish.

**Isabel Mourao** is currently touring South America after a successful season in Europe, where she played in Vienna, Milan, Amsterdam, and London. The pianist will be heard again in New York next fall.

**Ann McKnight** had the leading role in a new musical play based on the life of Verdi that opened last month at the San Carlo Opera House. Miss McKnight sings in Italy under the name of Anna de Cavalleri.

**Benjamin Grosbayne** led the Barcelona Philharmonic last month in the first all-American program ever played by a Spanish orchestra.

**Jean Madeira** and her husband, **Francis Madeira**, conductor of the Rhode Island Philharmonic, will appear jointly with the Philadelphia Orchestra on Feb. 14 in a concert performance of "Carmen".

**Richard Ellsasser**, after making a series of television appearances from Hollywood during the Christmas holidays, made a tour of the West and Midwest last month and is currently touring the Southeast.

**Valerie Lamoree** will sing the first performance of Hugo Weisgall's *Three Symphonic Songs*, with orchestra, at Carnegie Hall on Feb. 19.

At this writing, Mr. Duncan has rounded out an even decade as a concert artist, with occasional time out for special operatic appearances and for such a notable portrayal as he gave in "Lost in the Stars", the musical play by Maxwell Anderson and the late Kurt Weill based on Alan Paton's novel "Cry, the Beloved Country". He has toured as far afield as Australia and New Zealand, reaped more honor than many a name singer has in a full-length career, and known more happiness than comes to most of us in an entire lifetime.

There is no space here to deal adequately with Todd Duncan the man. This is too bad, because he is a singularly human person, with a heart and an intellect as big as his frame, and the voice that gives it meaning. Someday I mean to drop by at his big brick house on T Street in Washington, D. C., or at his summer place in Arundel, near Annapolis, to see his home life at closer range. And someday I would like to meet his boy, Charles Todd graduated from Dartmouth and Harvard Law School, who now works for the National Association for the Advancement of Colored People. If he is a chip off the old block, we need not fear for the advancement of any people who can boast such eloquent representation in the human race.

For Todd Duncan is, more than a fine artist, a gentleman and a scholar, and it is a pleasure to be in his company.

# Vaughan Williams' *Sancta Civitas* Performed by Buffalo Philharmonic

## Buffalo

V AUGHAN WILLIAMS' oratorio "Sancta Civitas" had its first symphonic performance in America when Josef Krips conducted the work with the Buffalo Philharmonic, assisting chorus and soloists, at Kleinhans Music Hall on Nov. 21 and 22. It had been given elsewhere, however, by choruses in this country. The program for this fourth pair of subscription concerts also included Schubert's C major Symphony and Vaughan Williams' Fantasia on a Theme of Thomas Tallis. (The composer was guest conductor for the latter work in the second concert. Since the Buffalo Philharmonic was the only orchestra the composer led during his American visit, his appearance here was an event of considerable interest.)

The score of "Sancta Civitas" is mystical in quality, affecting, and eloquent. The performance by orchestra, soloists and chorus was one of fine fervor, and under Mr. Krips's baton the nobility and power of the work were superbly and impressively revealed. The excellent baritone soloist was Keith Falkner, head of the voice department of Cornell University, who has had a distinguished career as a concert and oratorio singer. Milford Fargo, member of the Fredonia State Teachers College music department, was the tenor soloist.

The Philharmonic concerts on Dec. 12 and 14 presented Bruckner's Eighth Symphony and Beethoven's Fourth Piano Concerto, with Jorge Bolet as soloist. The pianist's assured playing won the admiration of his audience; his performance was well proportioned, clear, and colorful, and he had fine co-operation from Mr. Krips and the orchestra. The monumental Bruckner Symphony was remarkable for the insight and understanding the conductor gave it.

## Seefried in Recital

Irmgard Seefried appeared here for the initial time as soloist in the Nov. 6 and 7 concerts. The Viennese soprano presented two Mozart arias with perfection of phrasing, simplicity and sinuosity, and added two lieder by Richard Strauss, the orchestra providing finely proportioned accompaniments.

A short tour by the orchestra opened on Nov. 30 with a first concert in Ottawa, with Mr. Bolet as soloist in the Beethoven concerto. The itinerary closed in Newburgh, N. Y.; other appearances were in Quebec City and communities in Maine and New Hampshire. The orchestra was presented at Cornell University, where Vaughan Williams, guest professor of music there last fall, conducted a program of his works.

A Brahms cycle was launched by Mr. Krips here on Jan. 16 and 18, presenting as soloists Claudio Arrau, Isaac Stern, Max Miller, and Analee Camp.

The appointment of Willis Page as associate conductor of the Buffalo Philharmonic was recently announced. A native of Rochester, N. Y., and a graduate of the Eastman School of Music, he has conducted the Boston Pops Orchestra and is musical director of the New Orchestral Society of Boston. Last summer he led the Philharmonic concerts here. He will be in charge of the Youth Concerts.

The orchestra's subscription series included a production of "La Traviata", conducted by Joseph Rosenstock, with Laurel Hurley, Giulio Gari, and

Cornell MacNeil in the leading roles. The production was directed by Frederick Keller, with sets by Edward Patton. Nathan Ehrenreich was chorus master.

Ballet Theater gave two programs on successive evenings here in the same series.

Gina Bachauer, in her recital on Jan. 11, in the Zorah Berry subscription series, at Kleinhans Music Hall, impressed the 2,000 listeners by her fine technique, imaginative sense, and ease of performance.

Holiday special music programs included three parts of Bach's "Christmas Oratorio", performed with effect by the First Presbyterian Church Choir and members of the Buffalo Philharmonic, under the direction of Squire Haskin. A concert at the Albright Art Gallery of the Buffalo Symphonette, under Fred Ressel, included the cantata "Dies Natale" by Gerald Finzi, contemporary British composer. The Choirs of Westminster Presbyterian Church gave the first Buffalo hearing of Berlioz's "L'Enfance du Christ", directed by Hans Vigeland.

The Harpsichord Quartet made its first appearance here in the Buffalo Chamber Music Society's series.

Alexander Schneider gave a recital before members of the Twentieth Century Club, with Eva Rautenberg, of this city, as the accompanist. Mr. Schneider was an artist-teacher last year in the newly-formed music department of the University of Buffalo. Winifred Cecil, another artist-teacher during the department's first year, is again this year conducting lecture classes at the university. Cameron Baird, who founded the new department, is its chairman.

To mark installation of the new organ at Trinity Episcopal Church, made by Herman Schlicker of this city, a concert was given by Reed Jerome, organist, and the choir of the church. A second recital by E. Power Biggs was also heard; a third, by Squire Haskin, organist of First Presbyterian Church, and the combined choirs of Trinity and the latter church under Mr. Jerome's direction, is planned for Feb. 16. The organ is the second major installation made by Mr. Schlicker in Buffalo.

—BERNA BERGHOLTZ

## Paris CDMI Festival Presents Modern Scores

PARIS.—The festival of the Centre de Documentation de Musique Internationale, held here with the collaboration of the Radiodiffusion et Télévision Française, left an overall impression of fatigue and frustration, though there was considerable interest in some of the works heard.

Ten concerts, predominantly of contemporary music, within six days provided a surfeit, and the general level of performance and the small Salle Gaveau (where all but the opening concert took place) hardly gave the entries a fair chance. The programming was also open to some reservations. The directing jury often must choose from works submitted by an official national committee. Most of the works heard in the Hungarian concert would not have been passed by a festival committee in the "free" nations, and some of the best composers of that country during

the last century were not represented at all.

The CDMI, besides presenting contemporary music, aims to unearth neglected specimens from the sixteenth, seventeenth and eighteenth centuries, but few of these that were aired were inspiring enough to withstand the indifferent performances. Among the most enjoyable were the Tudor and Elizabethan songs sung by Alfred Deller, countertenor, accompanied on the lute by Desmond Dupré—an artistic pair who will visit the United States next year for the first time.

Among the contemporary scores heard, a few may be singled out as more noteworthy than the others because of originality or oddity. Though not to everyone's taste, the First Symphony by the British composer Humphrey Searle, a vast and intricate decaphonic work in four movements, played without a break and developed to a point of almost unbearable tension in a fugue, was outstanding. Lennox Berkeley's "Four Poems by St. Theresa of Avila", written for the late Kathleen Ferrier, were pleasing entries.

A strange contrast between generations was presented in the Italian concert. The rich pastoral beauty of Malipiero's Fifth Symphony was followed by the much more intellectual and economical transparency of Petrassi's "Recréation Concertante". This, in turn, was succeeded by Luigi Nono's somewhat overpious and inarticulate "Due Espressioni 1953". If these works of three closely succeeding generations are indices, there may be nothing but silence from the next decade of composers in Italy.

A concert of French chamber operas revealed "Pygmalion" by Marius Constant to be a dramatically effective work, but musically somewhat uninspired. "Ariane", by Georges Delerue, was charming and unpretentious.

In the chamber-music program, Adnan Saygun's Quartet, Op. 27, was outstanding for its sensitive beauty and interesting rhythms inspired by his native Turkey. The young American Ned Rorem, in his "Poèmes pour la Paix", seemed a little handicapped by the self-imposed task of setting texts of old French poets idiomatically, and his exceptional gifts in writing for voice were less free than usual.

At the opening concert in the Champs-Elysées Theater a memorial tribute was paid to Claude Delvincourt by performing his "Salut Solennel",

for five soloists, choir and orchestra. Similarly, the Hungarian composer Laszlo Lajtha was remembered by his many friends in Paris during the performance of his Fifth Symphony.

I found the scores by Karl Amadeus Hartmann, Andrzej Panufnik and Hans Jelinek overrated. The first seemed to me pretentious (someone whispered into my ear during the performance of his Sixth Symphony that "a stringless diet seemed indicated for him"). The works of the other two proved rather ineffective.

With the exception of "Ten Sketches for Strings" by Nikos Skalkottas, the late Greek composer and Schönberg disciple, the final concert was devoted to some of the less inspired works of such modern masters as Rousset, Hindemith and Schönberg (the latter strictly tonal in his "Theme and Variations", Op. 43b), and a traditional Piano Concerto by Martinu.

Bright relief was provided by a personal appearance of John Cage and David Tudor in a fascinating concert of experimental music for prepared pianos and electronic instruments.

—CHRISTINA THORESBY

## Fricsay Not to Return To Houston Symphony

HOUSTON, TEX.—The Houston Symphony Society announced on Jan. 15 that Ferenc Fricsay "had been relieved at his own suggestion" as principal conductor of the orchestra. Mr. Fricsay several weeks ago left for a midseason vacation in Europe, as previously arranged, but meanwhile notified the society that he was under treatment in Switzerland for a serious rheumatic condition. He recommended that other arrangements be made, as he would be unable to return to fulfill the latter part of the season's schedule.

## Lauren & Hokanson Firm Enters Managerial Field

As of Jan. 15 the managerial firm of Norma Waldon Associates, Inc., changed its name to Lauren & Hokanson Artists Management, Inc. Partnership in the firm is now shared by Janet R. Lauren, who became a full partner of Waldon Associates in January 1952, and Ruth Hokanson, who joined Miss Lauren as a partner in September, 1953. Norma Waldon left the managerial field at that time, allowing the use of her name for a one-year period.

## Buenos Aires Series Re-engages Pianist

Philippa Schuyler, 22-year-old pianist, will open the 1955 Remington Rand Concert Series, over Radio El Mundo, in Buenos Aires on April 1. She will be heard in Falla's "Nights in the Gardens of Spain" with the Colon Symphony, conducted by Juan Emilio Martini, newly appointed general manager of the Teatro Colon.

Miss Schuyler, with the same conductor on the podium, closed the 1954 Remington Rand Series, on Oct. 1 and 8, 1954, as soloist in the Grieg Piano Concerto and Gershwin's Concerto in F. Other American artists who appeared in this radio series last season were Marian Anderson, Artur Rubinstein and Friedrich Gulda.

On her visit to South America, Miss Schuyler will be a performer in the Gershwin Festival at the Teatro Colón in the last week of April, playing all his piano works. She will later give recitals in Ro-



Philippa Schuyler  
and Juan Emilio Martini

sario (Argentina), Montevideo, Santiago and Lima. In the first week of June the pianist will make her debut in Brazil, performing the Saint-Saëns G minor Concerto and that by Liszt in E flat, with the Rio de Janeiro Symphony at the Municipal Theater there, under the direction of Dante Viggiani.

# Civic Concert Service Annual Conference Discusses Recent Gains



B. A. Kakalar

O. O. Bottorff, Civic president, with Dema Harshbarger, originator of the organized-audience plan.



Nick Verderosa

Left: James Melton, standing left, entertains Civic representatives at his museum of ancient cars in Greenwich, Conn. Right: Iva Kitchell explains a dance to two of Civic's newest executives, Donovan C. Witham, left, Western Field Manager, and James H. Cooper, Eastern Field Manager.

THE 34th annual conference for field representatives of Civic Concert Service was held from Jan. 5 to 15 in the Colonial Room of the New York Athletic Club. The largest staff of sales representatives in Civic's history assembled from all parts of the nation to hear reports from company executives on the gains made by Civic Music Associations during the 1954-55 season.

"During the past 34 years, the organized-audience plan has revolutionized the concert business in America and has helped bring our nation to its present unchallenged leadership in the musical affairs of the world," said O. O. Bottorff, President of National Concert and Artists Corporation and Civic Concert Service, Inc., in his address during the opening conference session. "More members of more associations in more cities are attending more Civic Music concerts this year than ever before. The quality and variety of our service, combined with the quality of our product, have made this record inevitable. We are proud to remain as the greatest exponent of the sound principles that worked so well for the first Civic Music Associations 34 years ago and that, supported by our physical services, continue to provide the most practical and successful means for concert presentation in American cities, large

and small. Our company has never been stronger, more unified, or more vital as the parent organization for the many hundreds of associations that have embraced our services—many of these for the entire period of our existence. We anticipate another record growth for next season and are prepared to service such a growth in our usual manner."

Mr. Bottorff announced the election of Harlowe F. Dean as Vice-President and Eastern Manager and George W. Fowler as Vice-President and Western Manager of Civic Concert Service. Mr. Dean joined the Civic organization in

1939 as a field representative. He was appointed Western Field Manager in 1947, Eastern Field Manager in 1948 and Eastern Manager in 1951. Mr. Fowler joined the staff in 1948, was appointed Pacific Division Field Manager in 1951 and Western Manager in 1953.

Several additional promotions were also announced on the opening day of the meeting. Collins Ervin was named Pacific Division Field Manager, Donovan C. Witham was appointed Western Field Manager, and James H. Cooper was named Eastern Field Manager. Five Assistant Field Managers were appointed: Lois Bran-

nan, Dawn Fontaine, Edith Lowry, Claire Spy and Dorothy Van Andel. Ben H. Lobdill was added to the staff in the capacity of Special Representative.

A climax to the ten-day conference was Mr. Bottorff's unexpected introduction of Dema Harshbarger, the originator of the organized-audience plan. In New York from Hollywood, where she now manages the affairs of columnist Hedda Hopper, Miss Harshbarger addressed the representatives, recalling experiences of the early days of the movement and congratulating them on the progress made in the development and expansion of the Civic Music Plan during the past three decades. The meeting room rang with cheers and prolonged applause as this dynamic woman told in detail the story of the origin and early development of this unique and typically American plan for concert presentation.

During the course of the conference the representatives were addressed by Marks Levine, Chairman of the Board of National Concert and Artists Corporation; impresario S. Hurok; and Thomas M. Reilly, Secretary-Treasurer of NCAC and Civic.

An impressive schedule of social events, concerts, theater parties and opera performances was arranged for the entertainment of the staff—by Benno and Sylvia Rabinof, hosts at a buffet supper in

(Continued on page 20)



B. A. Kakalar

A group of Civic executives and field staff are guests of Claramae Turner at her New York home.



# OPERA at the Metropolitan



Charles Kullman as Herod



Clifford Harvuo as Jokanaan



Josef Metternich as Tonio



Giuseppe Campora as Rodolfo

Photos by Sedge Le Blang

## *Salomé*, Jan. 10

The fifth presentation of the Metropolitan's new ballet-opera twins, "Vitellio" and "Salomé", brought two changes of cast in the latter work. Clifford Harvuo sang his first Jokanaan and Charles Kullman appeared for the first time this season as Herod. Mr. Kullman knows the role of the drunken, lascivious king thoroughly. His reeling about the stage as he clutches at Salomé and his ultimate vindictiveness and revulsion are vivid memories for all who have seen them.

The role of Jokanaan is peculiarly difficult to realize, because it is virtually immobile and all of its singing is done either in the well or just beside it with a minimum of accompanying business. There are, however, certain possible gestures of the hands, movements of the head and eyes and positions of posture that can speak eloquently for the prophet. These Mr. Harvuo has discovered and made his own. He was the august center of attention in his moments on the stage, and his rich voice permitted him to sing with the doomsday solemnity that his pronouncements require. One could wish that the wardrobe people may sometime devise a costume and wig for Jokanaan that would make him look a little less like a rag-picker.

Others in the familiar cast were Christel Goltz (Salomé), Blanche Thebom (Herodias) Brian Sullivan (Narraboth), and Herta Glaz (Page). Dimitri Mitropoulos again conducted both works. —R. E.

## *Don Giovanni*, Jan. 12

The first hearing this season of Mozart's opera, given with George London as a superb exponent of the title role, had a new Zerlina in Dolores Wilson, singing the part for the first time at the Metropolitan. Miss Wilson was an appealing peasant girl, if not as tender and mischievous as might be desirable, and she sang the music with flexibility and precision. Margaret Harshaw sang Donna Anna in a dignified and dramatic portrayal, with vocal effectiveness in the main. Her voice was not quite as sensuous and pliable as one could have wished. Lucine Amara, as Donna Elvira, was warmly received for the youthful charm of her enactment, and the success with which she met the technical demands of her exacting airs. A great deal could be written about Mr. London's Don, a jaunty, insouciant nobleman, with just a touch of languor and with subtle evidence of corruption. His voicing of the Serenade and the Wine Aria was spirited,

and the concerted numbers were finely done. Fernando Corena presented a richly comic portrait as Leporello, and sang the Catalogue Air and other solo passages with great unction. Cesare Valletti's Don Ottavio was again an exquisitely musical performance, with consummate skill and fine tone displayed in his two great arias. Lorenzo Alvaro repeated his excellent reading of Masetto, which has a more than usual richness of peasant humor and buffo vigor. Luben Vichey as the Commendatore gave the part commanding voice and physical stature. The choruses, trained by Kurt Adler, were animated in song and acting. Max Rudolf repeated his efficient conducting of the exacting masterpiece. —R. M. K.

## *Manon*, Jan. 13

Three new principals, with Pierre Monteux once again on the conductor's stand, helped to make this a particularly perceptive performance. Mr. Monteux made of Massenet's score an exquisite tissue of sound, which floated or rippled along with wonderful limpidness as it accompanied the doings onstage. Licia Albanese, singing the title role for the first time this season, acted with greater restraint than she had in former years, colored and phrased her music and text with notable understanding, and used her vocal resources to excellent effect—all towards a characterization that was genuinely touching. Also returning to his role was Frank Valentino, the Lescout. In good voice, he gave a musically performance, acted with his wonted intelligence and forthrightness. Giacinto Prandelli was a new Des Grieux, vocally tasteful and in style, but flaccid in manner. In the "Ah, fuyez", he reached a satisfactory climax by shrewdly starting the aria with a soft tone, as if in a trance.

Others in the cast were Jerome Hines (the Count), Shakesh Vartenisan (Poussette), Margaret Roggero (Javotte), Rosalind Elias (Rosette), Alessio De Paolis (Guillot), George Cehanovsky (De Bréaigny), Lawrence Davidson (Innkeeper), James McCracken and Calvin Marsh (Two Guards). Mia Slavenska, Diana Turner, and Malcolm McCormick headed the Cours la Reine ballet. —R. A. E.

## *Cavalleria Rusticana* *Pagliacci*, Jan. 19

Kurt Adler and Tibor Kozma shared this double bill as conductors, both having directed their first performances of these works early in January as last-minute substitutes for Alberto Erede. "Cavalleria Rusti-

cana", conducted with verve by Mr. Adler, had the same fine cast assembled for the season's initial performance, with Zinka Milanov in the role of Santuzza; Richard Tucker as Turiddu; and Mildred Miller as Lola. Miss Milanov and Mr. Tucker, who have appeared together on recent occasions in "Andrea Chenier" and "Un Ballo in Maschera", have developed a strong sense of ensemble playing that strengthened the portrayals of each in this performance. Despite some signs of fatigue on Mr. Tucker's part toward the end, both contributed vocal and dramatic excitement. "Pagliacci", however, seemed to come to life very seldom, except in the person of Josef Metternich, who was singing his first Tonio at the Metropolitan. His portrayal did the most to emphasize the work's melodrama, while Delia Rigal seemed somewhat detached from it all in the role of Nedda. Kurt Baum, though vocally at ease, overplayed Canio to a considerable extent. Frank Guerrera, as Silvio, shared the performance's one glorious moment with Miss Rigal, in the first-act duet, and Charles Anthony was a helpful Beppe. —C. B.

## *La Bohème*, Jan. 20

Rarely, in a good many days and nights spent in the company of Puccini's bohemians, have I encountered a Rodolfo so implicitly believable as Giuseppe Campora's or a Mimi so deserving of compassion as Dorothy Kirsten's as these familiar roles were portrayed in the Metropolitan's first "La Bohème" of the season, on Jan. 20. Mr. Campora, a good-looking, unexpectedly tall young Italian, was making his first appearance in this country (his voice is already well known here on recordings and in the motion picture version of "Aida"), and he could scarcely have made a better first impression.

Mr. Campora is a musician and an artist to his fingertips. He revealed an uncommon knowledge of the art of song as it relates to opera, and he knew what he was singing about all of the time, so that it was possible for him to shape his phrases, place his accentuations, mezza voices, accelerando, and diminuendos in perfect agreement with the poetic and dramatic demands of the moment. And he has a bodily grace and plasticity that enable him to suit action to word with complete assurance and without the breathless hopping about and vociferous gesturing that usually passes for acting in this role. The quiet dignity of his demeanor apparently was infectious, and the result was a first act peopled by young men who might seriously be taken for aspiring crafts-

men of the arts, rather than the mentally retarded adolescents they so frequently suggest.

The voice is not remarkable in size, but it has a lovely silvery quality, particularly at the top. It is produced with consummate ease throughout the range and unfailingly does its owner's bidding. Mr. Campora is an artist of the first rank, and it is a joy to welcome him to our shores.

Miss Kirsten has grown immeasurably in her portrayal of the Parisian *gamine*. Singing as beautifully and effortlessly as ever, she has now achieved a greater depth of feeling for the character as such, a more demure and more poignant sense of Mimi's shabby fate. Jean Fenn, looking rather more like a healthy American girl in Paris than a genuine *cocotte*, nevertheless received, and earned, a storm of applause for her waltz song in the second act. Her voice seems to grow in brilliance and volume and in promise of things to come. Essaying Marcello for the first time here, Ettore Bastianini was a vocally opulent, ever-convincing Marcello. He too brought a kind of dignity to his part that gave it more than the usual dramatic veracity.

The skilled and demanding hand of Fausto Cleva was evident throughout this exhilarating performance. He conducted everything, and everyone, with fastidious care, but with a resilience that took into account the necessary elasticity of the set pieces. The lesser roles were filled with distinction by Nicola Moscova, Clifford Harvuo, Lawrence Davidson, James McCracken, Alessio De Paolis and Calvin Marsh. —R. E.

## *Un Ballo in Maschera*, Jan. 22, 2:00

The season's second performance of "Un Ballo in Maschera" again had Zinka Milanov in the role of Amelia and Richard Tucker as Riccardo, as well as two newcomers to the cast. Jean Madeira was heard as Ulrica for the first time, replacing Marian Anderson, who had made her Metropolitan debut in the role two weeks before. Despite her youth, Miss Madeira had the vocal weight and dramatic presence to make a very convincing witch. Neither she nor Josef Metternich, who was singing his first Renato at the opera house, had complete freedom of delivery, but both served to make the afternoon an artistically successful one. Mr. Metternich scored particularly in the second act, portraying Renato's mixed feelings of anger, jealousy, and deep mortification with persuasive accents, and in the third act, giving these sentiments their appropriate expression in

(Continued on page 23)

## NEW RECORDINGS

### The "Brandenburgs"—Two Sets

BACH: "Brandenburg" Concertos. Chamber Orchestra of the Vienna State Opera, Felix Prohaska conducting. Jan Tomasow, violin, piccolo; Jan Tomasow, Rudolf Streng, and Alfred Jilka, violins; Paul Angerer, Wilhelm Hübner, Edward Rab, and Ernst Kriss, violas; Richard Harand, Günter Weis, and Ludwig Beinl, cellos; Nikolaus Harnoncourt and Beatrice Reichert, violas da gamba; Otto Rühm, contrabass; Karl Mayrhofer, oboe; Hans Reznicek, flute; Helmut Wobisch, trumpet; Karl Trotzmüller and Paul Angerer, recorders; Anton Heiller, cembalo; and others. (Bach Guild, BG 540, 541, and 542, \$14.94)\*\*\*

BACH: "Brandenburg" Concertos. Soloists conducted by Jascha Horenstein. Walter Schneiderhan (solo), Dimitri Tortcanoff, Paul Trimmel, Ernest Opawa, and Rudolf Lindner, violins; Paul Angerer, solo viola, piccolo flute, cembalo, and second recorder; Karl Trotzmüller, viola and first recorder; Josef De Sardi, viola; Viktor Goerlich, first cello; Nikolaus Harnoncourt and Hermann Hoebarth, violas da gamba; Emil Kremer, contrabass; Camillo Wanasek, flute; Friedrich Wachter, Rudolf Spurny, and Josef Koblinger, oboes; Leo Cermak, bassoon; Franz Koch and Karl Buchmayr, horns; Adolf Holler and Josef Ortner, trumpets; Josef Nebois, cembalo (continuo). (Vox DL 122, \$11.90)\*\*\*

BOOTH of these complete recordings of Bach's six Brandenburg Concertos can be heartily recommended for their faithfulness to the original instrumentation (as far as it is possible today), their style of performance, and quality of ensemble. In the Bach Guild performance of the Concerto No. 2, Mr. Prohaska uses the modern flute instead of the recorder, but Helmut Wobisch plays the clarino (high trumpet) part with such heavenly "bite" and luminous clarity that one scarcely misses the tart tone of the recorder in the other part. The mellower flute tone does not injure the flavor of Bach's orchestration in this work. And, on the other hand, Jan Tomasow plays the violin piccolo part in the Concerto No. 1 in the Bach Guild performance more effectively than Walter Schneiderhan in the Vox performance. Both sets use recorder, viola da gamba, and cembalo; and both respect the character of the music in stylistic details, such as the execution of ornaments. An interesting feature of the Bach Guild performance of the Concerto No. 3 is the harpsichord cadenza improvised by Anton Heiller between the first and third movements. This is a new solution to the problem of what to do with the cadence of two chords in the Phrygian mode that is the only indication of a slow movement in this work.

It must not be thought that because Mr. Prohaska takes six sides and Mr. Horenstein takes only four the tempos in the Bach Guild set are too slow or that the tempos in the Vox set are too fast. Although Mr. Horenstein's tempos as a whole may be brisker, there is no sense of headlong speed or hurry in his conducting. As to interpretation and solo playing, tastes will differ. I personally prefer Mr. Prohaska's treatment of the music. I find his tempos more to my taste, his rhythm steadier and more powerful, and his players on the whole superior. It will be noted that sev-



A Portrait of Bach by C. F. R. Liszowski

eral artists participated in both performances. In the Concerto No. 1, there can be no question that the Bach Guild performance is superior. The horns are more secure; the oboes are better; and the balance is firmer. But in the others there is something to be said for each recording in its own right. In the Concerto No. 5, I prefer the monumental harpsichord playing of Anton Heiller in the Bach Guild performance. Mr. Heiller is a bit heavy in his touch, but he has superb power, brilliance, and rhythmic definition. Mr. Tomasow, too, plays the violin solos more incisively than Mr. Schneiderhan in this work and elsewhere. But the Vox performances have a lightness of texture that is delightful. A strong attraction in the Vox album is the handsome book containing Emanuel Winternitz's splendid, exhaustive program notes and analyses and the complete scores. The album itself is also elegant. —R. S.

### Coffee Cantata

BACH: "Coffee" Cantata, No. 211. Friederike Sailer, soprano (Lieschen); Johannes Feyerabend, tenor (Narrator); Bruno Müller, baritone (Schleidnian); Karl Friedrich Mess, flute; Helmut Reimann, cello; Helma Elsner, harpsichord; Pro Musica Orchestra, Stuttgart, Rolf Reinhardt, conductor. "Amore Traditore", Cantata No. 203. Bruno Müller, baritone; Helma Elsner, harpsichord. (Vox PL 8980, \$5.95)\*\*\*

Those who think that Bach had no sense of humor (and there are doubtless many) should hasten to acquire this charming recording of the "Coffee" Cantata, "Schweigt stille, plaudert nicht". In its way, it is just as piquant and delightful as Wolf-Ferrari's "The Secret of Suzanne" (besides being much better music). Miss Sailer is especially happy in the work, a sort of Baroque soubrette, if such a thing is possible. The instrumental accompaniment is as finished as the singing. "Amore Traditore" has been disputed, but whether Bach wrote it or not it is stately and beautiful music. Mr. Müller sings it eloquently if a bit breathily in a room that sounds empty and full of echoes. All in all, this is a treasurable Bach album. —R. S.

### Rousing Stravinsky

STRAVINSKY: "Les Noces". Ilona Steingruber, soprano; Margerite Kenney, mezzo-soprano; Karl Wagner, tenor; Eberhard Waechter, bass; Vienna Chamber Choir; Four Pianos and Percussion Ensemble; Mario Rossi conducting. "L'Histoire du Soldat" Suite. Jan Tomasow, violin; Camillo Ohlberger, bassoon; Fritz Wurzler, trombone; Alfred Prinz, clarinet; Josef Spindler, trumpet; Otto Ruhm, contrabass; Anton Jonak, percussion; Mario Rossi conducting. (Vanguard VRS-452, \$4.98)\*\*\*

Like Richard Wagner before him, Igor Stravinsky has written a vast amount of nonsense about his own and other people's compositions, but he has always been careful to make splendid sense in his music. It is after listening to this rousing performance of "Les Noces", a marvelous evocation of a Russian peasant wedding, and to the sardonic humor and vivid theatricality of "L'Histoire du Soldat" that one realizes the full sapience of Stravinsky's dictum that "music is, by its very nature, essentially powerless to express anything at all". Mario Rossi, a profoundly gifted interpreter of modern music, gives the hard, burning-bright sonorities of "Les Noces" a stinging intensity. The work is sung in Russian, but the album provides an English translation of the text. Soloists and chorus are tremendously dynamic. The performance of the suite from "L'Histoire du Soldat" is also excellent. Mr. Tomasow is concertmaster of the Little Orchestra Society in New York. The other players are first-desk men of the Vienna State Opera Orchestra. —R. S.

### Foretaste

STRAUSS, RICHARD: "Arabella" (highlights). Elisabeth Schwarzkopf, Josef Metternich, Nicolai Gedda, Anny Felbarmayer, and others. Philharmonia Orchestra, Lavoro Von Matacic conducting. (Angel: 35194, \$4.98)\*\*\*\*

In anticipation, apparently, of the first Metropolitan performance of the opera being given this month, Angel has provided some brilliantly performed and recorded excerpts which give the highlights, and thus the flavor, of this rather controversial work. A somewhat similar potpourri was offered by London *ffrr* a while back.

It has been popular in some circles to consider "Arabella" as a second, and rather tired, version of "Der Rosenkavalier" and to dismiss it as one of the last flutterings of Strauss's exhausted genius. Actually, it is nothing of the kind. It has almost nothing in common with "Der Rosenkavalier" beyond the accident that it is set in Vienna. But it is the Vienna of 1860 (100 years later than that of the older opera), and it is peopled with a quite different set of characters—less sophisticated and closer to the common touch.

Musically, it is more succinct, more consistently exquisite and more economical in the use of its materials, particularly the orchestral ones, than Strauss's earlier scores. Waltz rhythms there are, and also sonorous instrumental and vocal climaxes. But they have an unwanted elegance and restraint, as though the composer had decided to husband his resources and no longer squander them with the abandon that characterized his former symphonic and operatic style.

Despite the stratospheric altitude of much of her music, Miss Schwarzkopf sings with consistent sweetness and lyric beauty the part of Arabella. Josef Metternich is rich-voiced and dramatic as Mandryka, a description that fits equally well the Matteo of Nicolai Gedda. In fact, all of the eight singers who appear in the recording sound remarkably well en-

dowed, vocally, and alive to their roles.

The highlights comprise the opening duet of Arabella and Zdenka, the meeting between Mandryka and Count Waldner, and Arabella's concluding solo in the first act; Arabella and Mandryka's duet and the ballroom scene of the second act, and Arabella and Mandryka's final scene in the third act. —R. E.

### Solo Piano

LISZT: "Liebesträume"; Balladen-Legenden. Edith Farnadi, pianist (Westminster WL 5321, \$5.95)\*\*\*

The Lisztian keyboard music, one a bulwark of the repertory, is today in large part neglected. So the present recording by Edith Farnadi, Hungarian pianist, is a welcome opportunity to review some of the seldom heard smaller piano works of this composer. Everybody knows the third "Liebestraum", which has been played and sung to tatters and still retains its sentimental glow. The first and second, inspired respectively by the poems "Hohe Liebe" and "Seliger Tod" by Uhland, are sweetly and virtuosically inflected pieces. The two Ballades are bravura pieces, extremely difficult to play well, and offering a great deal of the particular thunder and embroidery that marks this master's muse. The two Legends—"St. Francis of Assisi (The Sermon to the Birds)" and "St. Francis de Paule, Walking on the Waves"—are particularly graphic and colorful in the descriptive vein, and still appear at times on recital programs. Miss Farnadi is a delicate and efficient performer of these works which retain their charm despite much hyper-sentimentality. The disk brings us a reminder of that somewhat mauve era often called the Great Age of Piano Virtuosity. —R. M. K.

CHOPIN: Sonata No. 2 in B flat minor, Op. 35; Sonata No. 3 in B minor, Op. 58. Alexander Uninsky, pianist. (Epic LC 3050, \$5.95)\*\*\*

MOUSSORGSKY: "Pictures at an Exhibition". Liszt: "Rhapsodie Espagnole"; Three Paganini Studies. Alexander Uninsky, pianist. (Epic LC 3066, \$5.95)\*\*\*

These two disks provide a good sampling of Mr. Uninsky's redoubtable talents, and he plays throughout with exemplary taste and control. He is probably most successful in realizing the architecture of the Chopin sonatas, besides investing them with a subtlety of meaning that often escapes many pianists of equal virtuosic attainments. The recorded sound in the Moussorgsky and Liszt pieces is none too good, being both thin in the lower register and harsh at the treble end. —C. B.

### Baroque Masterpieces

ORGAN MUSIC OF THE 17TH CENTURY. Gustav Leonhardt, playing on the organ of the Stiftskirche at Klosterneuburg, Austria. (Bach Guild BG 529, \$5.95)\*\*\*

The magnificent Baroque organ of the Stiftskirche in Klosterneuburg in Austria was built in 1636-42 by Georg Freundt, who used elements of the 16th-century organ already in the church. Gustav Leonhardt plays it with the understanding he has won as a student of Baroque music and style. Every one of the splendid works he has chosen for this album is worthy of survival in its own right and not just as an historical curiosity. He plays the Hymnus "A solis ortus cardine" and Hymnus "Alvus tumescit virginis" by Michael Praetorius; Christan Erbach's Ricercar IX toni, sopra le fugue "Io son ferito lasso" e "Vestiva i coll"; Girolamo Frescobaldi's Toccata prima, from his "Toccate d'intavolatura", etc., Libro Primo. (Continued on page 19)

continu  
1637; Ta  
matica;  
Frober  
Passacag  
con Dur  
cata upon his  
cata in t  
Sonata c  
cata were  
ters who  
The inf  
Venus, c  
use Un

Flute

NIELSEN  
Jesp  
dio S  
ducti  
Eriks  
dio  
condi  
\$3.98

Until  
(1865-1  
erence  
America  
Then t  
State S  
music l  
of the  
know h  
introdu  
formed

It w  
the Cl  
challen  
plan, a  
Concer  
two o  
very pe  
familia  
thema  
man, a  
simplic  
nating  
Nielsen  
as well  
and bo  
of int  
conven  
manni  
quality  
classi  
of tra  
ways.  
human  
allusion  
to me  
The F  
be int  
solutio

## continued from page 18

1637; Tarquino Merula's Sonata chromatica; a Toccata by Johann Jakob Froberger; Johann Kaspar Kerll's Passacaglia, and Toccata chromatica con Durezz e Ligature; and a Toccata by Sebastian Anton Scherer. Note the strong influence of Frescobaldi upon his pupil Froberger in the Toccata in this album. To me, the Merula Sonata chromatica and Scherer Toccata were exciting revelations of masters who were merely names before. The informative program notes of this album were written by Abraham Veinus, professor of music at Syracuse University. —R. S.

## Flute Concerto

NIELSEN: Flute Concerto. *Gilbert Jærsørensen, flute; Danish State Radio Symphony, Thomas Jensen conducting.* Clarinet Concerto. *Ib Erikson, clarinet; Danish State Radio Symphony, Mogens Woldike conducting.* (London LL 1124, \$3.98)\*\*\*

Until a few years ago, Carl Nielsen (1865-1931) was barely a name in reference books to me, as to almost all American musicians and music-lovers. Then thanks to visits by the Danish State Symphony and to recordings, his music began to be heard on this side of the ocean. For those who do not know him, I cannot imagine a better introduction than the Flute Concerto and Clarinet Concerto, admirably performed in this recording.

It would be advisable to begin with the Clarinet Concerto, which is less challenging in its harmonic idiom, plan, and development than the Flute Concerto. Listen to the work at least two or three times, until Nielsen's very personal musical language sounds familiar to your ears. The opening theme is in the stamp of the man, an idea of wonderful force and simplicity, which is enriched in fascinating ways as the music progresses. Nielsen was a master of counterpoint as well as a very original harmonist, and both of these concertos are models of integration. He fits none of the convenient musical pigeonholes. Romantic in the subjective emotional quality of his music, he is decidedly classic in his clarity of form and use of traditional musical designs in new ways. Above all, his music is richly human; it is packed with emotional allusions without ever degenerating into mere mood-painting or bombast. The Flute Concerto, for instance, can be interpreted as the purely musical solution of certain challenges that the

composer sets himself in tones. But it can just as easily be interpreted as a study in certain problems of living, the resolution of conflict through understanding and reconciliation of perplexing opposites.

Because of this dualism in Nielsen, the somewhat startling program notes of Robert Simpson, with their emphasis upon the human and emotional background of the music are eminently justified. —R. S.

## Baroque Instruments

MUSIC OF THE BAROQUE ERA FOR HARPSICHORD AND CLAVICHORD. *Erwin Bodky.* (Unicorn Records UN 1002, \$5.95)\*\*\*

This album is especially valuable because it enables the listener to compare the sounds of the harpsichord and the clavichord in the same recording. On Side 1, Mr. Bodky plays the Toccata in E minor by Matthias Weckmann (1619-1674) on the harpsichord; the "Aria Sebaldina" with Variations by Johann Pachelbel (1653-1706) on the clavichord; and the Praeludium, Fuga, and Postludium by Georg Böhm (1661-1733) on the harpsichord. On Side 2, following the same pattern of two harpsichord pieces framing a clavichord piece, he performs Four Pastorellas for Christmas Time by Johann Valentin Rathgeber (1682-1750); the Prelude and Chaconne in G major by Johann Kaspar Ferdinand Fischer (1650-1746); and the Variations on the Canto Belga: "Ah, you fine horseman" by Samuel Scheidt (1587-1654). Mr. Bodky, a pupil of Dohnányi and Busoni, is now associate professor of music at Brandeis University in Waltham, Mass. He is founder and director of the Cambridge Society of Early Music. As he points out in his program notes, the harpsichord has rewon a place of importance in our musical life, but the clavichord "is for the most part still slumbering in museums". Recordings such as this one will enable music lovers to make the acquaintance of this instrument, so different from the harpsichord and so intimately appealing in its own right. —R. S.

## Cathedral Music

ST. PAUL'S CATHEDRAL CHOIR. *John Dykes Bower, organist and director.* (Angel 35138/39, \$9.96)\*\*\*

Those who heard the St. Paul's Cathedral Choir during its American tour last season will want this fine

## Gifted "Mechanicus"

CLEMENTI: Symphony in D, Op. 18, No. 2. CORELLI: Concerto Grosso in D, Op. 6, No. 4. VIVALDI: Concerto in F (with oboe solo). *Virtuosi di Roma, Renato Fasano, conductor.* (Victor LHMV-2, \$4.98)\*\*\*

Though Mozart may have called Clementi "a mere mechanicus" (the while he cribbed one of Clementi's themes), it is certain that the distinguished 18th-century pianist, composer and pedagogue made one of the most notable contributions of his day to the music of the future. Nor were his gifts confined to the keyboard. The almost accidental discovery of four symphonies from his pen in 1917 (finally performed, after being pieced together by Alfredo Casella, in 1936) revealed him to be a symphonist of no mean accomplishment and, moreover, a man with a premonition of things to come. The present Second Symphony bears many of the seeds of the new romanticism, subjectivity and tone-painting which were to become the fashion for the next hundred years or more. No wonder Beethoven pored over Clementi's works with such avidity!

The Corelli and the Vivaldi pieces are worthy companions for the Clementi symphony in the role of illustrious predecessors. The performance by the Virtuosi di Roma is, of course, ravishing and without blemish. —R. E.

## NEW RECORDINGS

album to recapture the beautiful sound of the choir, with its purity of tone and style, and to hear once again works that do not appear often on records. Others will want to sample the exquisite singing of this famous ensemble, with its ages-old traditions.

The wide-ranging repertoire departs only briefly from sacred literature to offer three madrigals—Gibbons' "The Silver Swan", Bennet's "Weep, O Mine Eyes", and Morley's "My Bonny Lass She Smileth". The sacred works are Weelkes's "Hosanna to the Son of David"; Vaughan Williams' "The Call", "I Got Me Flowers", "Easter", "O Taste and See"; Byrd's "Ave Verum Corpus"; Mozart's "Ave Verum Corpus"; the "Gloria", "Qui tollis", and "Quoniam tu solis sanctus" from Haydn's "Nelson" Mass; Charles Wood's "Hail, Gladdening Light"; Bairstow's "Let All Mortal Flesh"; Samuel Wesley's "Cast Me Not Away"; Schütz's "Praise to Thee"; Stanford's "Cœles ascendit hodie"; Mendelssohn's "Hear My Prayer"; and Dresé's "Round Me Falls the Night".

Most of the music is sung a cappella; sometimes it is accompanied by the organ, and in the Haydn Mass by members of the London Philharmonic. —R. A. E.

## Rieger Symphony

RIEGER, WALLINGFORD: Symphony No. 3, Op. 42. *Eastman-Rochester Symphony, Howard Hanson, conductor.* MENNIN, PETER: Symphony No. 3. *New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor.* (Columbia ML 4902, \$4.98)\*\*\*

This album containing Wallingford Rieger's Symphony No. 3 and Peter Mennin's Symphony No. 3 was recorded under the auspices of the Walter W. Naumburg Foundation. It reveals in striking fashion the healthy variety of contemporary American symphonic music. Rieger composed his Symphony No. 3 in 1947, under commission from the Alice M. Ditson Fund of Columbia University. It was performed at the Festival of Contemporary Music at Columbia the next year and won the New York Music Critics' Circle Award. Since then it has been widely performed in Europe as well as in America. Although it is written in the 12-tone idiom, it is by no means formidable to listen to and to follow. Rieger uses fugal texture freely throughout, and in the fourth movement writes in the form of a passacaglia and fugue. Emotionally, also, the music is forceful, direct, and appealing. Rieger was 62 when he composed this work, whereas Peter Mennin was only 23 when he wrote his Symphony No. 3 in 1946. It is the music of a robust musical thinker. Do not let the boisterous energy of this music blind you to the fact that there is careful planning in its structure. Mennin speaks loudly and impetuously, but he always knows what he is talking about. Both performances are excellent and well recorded. —R. S.

## Orchestral

DELIUS: "Appalachia"; "Koanga" (closing scene). *Royal Philharmonic Orchestra and Chorus, Sir Thomas Beecham, conductor.* (Columbia ML 4915, \$5.95)\*\*\*

Delius collectors will be happy to have this further addition to the lengthening list of definitive recordings under the direction of Sir Thomas, who is to Delius what Bruno Walter is to Mahler—an inspired disciple and impresario. The pairing of

"Appalachia" and the excerpt from the opera "Koanga" is a felicitous one since both draw their inspiration from the composer's brief but artistically momentous stay in the United States. The performances are, needless to say, to the Queen's taste.

—R. E.

ROSSINI-RESPIGHI: "La Boutique Fantasque". *Philharmonia Orchestra, Robert Irving, conductor.* MENDELSSOHN: Songs without Words: "Spinning Song"; "Spring Song". GOUNOD: "Jude", from "Mors et Vita". DELIBES: Intermezzo from "Naiad". *Philharmonia Orchestra, Nicolai Malko, conductor.* (RCA Victor Bluebird Classics LBC-1080, \$2.98)\*\*\*

The performance of the Rossini-Respighi score so charmingly choreographed by Massine is vigorous if also coarse and a bit uneven. Mr. Irving is an expert dance conductor. Of the "filler" that follows this ballet music, the Delibes is the most charming; the Gounod arrangement the most horrible. "Mors et Vita" must be as terrible as Shaw and others have told us it was. —R. S.

SCHAUER, RICHARD: "Ein Heldenleben". *Philadelphia Orchestra, Eugene Ormandy, conductor.* (Columbia ML 4887, \$3.98)\*\*\*

Columbia has labeled this disk "Hi-Fi Plus" and not without reason. In purity of tone, in three-dimensional perspective, balance and frequency range it is one of the finest recordings extant. Also, incidentally, it is a recording of the Philadelphia Orchestra at its sumptuous and virtuosic best. Strauss's tired hero never sounded fresher. —R. E.

## New Tape Recorder Will Play Eight Hours

A new continuous-play home tape recorder, the TRI-FY Carousel, a two-speed, dual-track magnetic tape instrument of radical design, has been unveiled by Tape Recorders, Inc., of Chicago. It is said to be the only continuous-play recorder for the home, and may be used continuously for eight hours before repeating itself automatically while the set is in operation. It will accommodate all reels up to 10½ inch, mounted coaxially and vertically. Finger-tip control varies playing and recording speed from 3 to 8 ips, and it is said to provide "perfect pitch control for speech and voice training". Other features are high-speed, differential, 2-way wind; an 8-inch speaker; and all-triode amplifier.

## New IRISH Brand LP Tape Increases Playing Time

A new long-playing tape, featuring frequency response limited only by the recording and playback equipment, with a 50 per cent increase in playing time over standard tapes on the same reel, is announced by ORRadio Industries, Inc., of Opelika, Ala. The firm is the manufacturer of IRISH Brand Magnetic Recording Tape, known as IRISH LP #600, which, according to the makers, provides up to six hours' playing time at 1½ ips per second speed, dual track.

## Audio Engineering Society Elects Bauer As Fellow

B. B. Bauer, vice-president and chief engineer of Shure Brothers, Inc., Chicago, manufacturers of microphones and acoustic devices, was recently elected a fellow of the Audio Engineering Society.

# BOOKS

## British Survey Of Piano Music

NINETEENTH CENTURY PIANO MUSIC. By Kathleen Dale. New York: Oxford University Press. 302 p. \$3.40.

Every student pianist, and every pianist who plays mostly by himself and for his own amusement, should avail himself of the wealth of specific and pertinent information contained in this comprehensive examination by a highly competent musicologist and pianist, better known in her native Britain, perhaps, than in this country, but a scholar of obviously wide range and experience.

The great bulk of music written expressly for the piano was, of course, the product of the composers of the nineteenth century—Mozart, Beethoven, Haydn, Schubert, Schumann, Chopin, Weber, Liszt, et al. It was they and the lesser lights that circled about them who created the original literature of the instrument and developed many of the forms in which that literature still is written: the modern sonata, the nocturne, the concerto waltz, the ballade, the fantasy, the concerto, etc.

The author has gone into the form, style, idiom and history of all the more important of these conveyances, covering in the process some four-score composers and literally hundreds of individual compositions. She clearly has much more than an abstract or theoretical knowledge of the works under discussion for she frequently treats them in great detail and with an insight that bespeaks intimate acquaintance with minutiae of their construction and performance requirements.

The average professional pianist will be aware of most of the data in relation to any given work within his repertoire, but it is doubtful, unless he has spent an inordinate amount of time in simply reading through music, that he will have covered the vast amount of material here brought to book. Any pianist—professional, amateur or student—can profit much, I believe, by having this volume at hand as a manual and a reference work.

Although the book purports to deal only with music of the nineteenth century, there are many composers who overlap with either the preceding or the following centuries and might not be expected to turn up in this examination. Among these are the younger Bachs, Couperin, Dowland, and the like, on one hand, and such twentieth-century-seeming people as Debussy, Bartok, Hindemith, Prokofieff, Sibelius, and their like, on the other.

There is a short and most appreciative Preface by Myra Hess. —R. E.

## Thematic Index Of Strauss's Works

Ludwig Doblinger, Vienna publishing house, has just issued the first volume of a "Complete Thematic Catalogue of the Works of Richard Strauss", compiled by E. H. Mueller von Asow. When completed, the undertaking will include ten to 15 volumes.

The author first lists the works showing opus numbers; he will later add the unnumbered compositions in their chronological order. Besides the thematic beginnings, information is supplied as to the date of each work, dedication, location of original manuscript, list of first publications, revisions, arrangements, recordings, casts of stage works, instrumentation, dates of world premieres and important performances, excerpts from the composer's prefaces, and excerpts from current Strauss literature.

The final volume will contain a complete list of all first editions, an alphabetical index of all works—in several languages—a geographical index and register of names, a photograph of

Strauss, and a reproduction of all premiere programs of the operatic works. Author and publisher are still seeking from those who have them important materials relating to Strauss and to performances of his works, and they are asked to communicate with them. The complete catalogue may be subscribed to at \$2 per volume until the end of the year. Single volumes cost \$2.30. —R. B.

## Fundamentals of Harmony

FUNDAMENTALS OF HARMONY. By Levarie, Siegmund. New York: Ronald Press. 151 pp. \$3.50.

The former dean of Chicago Musical College, now head of the department of music at Brooklyn College, contributes a text on harmony that cleaves to the essentials, leaving out many other elements that often are interwoven in such courses. He states in a foreword that the present book provides lessons that need take no longer than four months to master. The purpose is "to classify existing chords" and "to teach how to connect them with each other". If these aims are met, he states, the student "will be able to make a harmonic analysis of a composition by reducing various sound combinations to simple harmonic functions; and he will be able to realize a figured bass". As a by-product, "he will also have learned how to realize the inherent harmony of any melody—not in nineteenth-century (or any other) style, but in terms of possible chord connections". The descriptions are made in clear and succinct style, with use of many musical examples, and, at the close of each chapter, an assignment is given for exercises. —R. M. K.

## Exhaustive Study Of Singing

FUNDAMENTALS OF SINGING. By Charles Kennedy Scott. New York: Pittman. 460 pages. \$8.50.

Mr. Scott has tackled a herculean job in putting between the covers of a book a detailed and exhaustive study of singing. Like any musical art,

reading about it can never replace the long, patient years of necessary practice under competent direction, but Mr. Scott has succeeded brilliantly in presenting this complex subject from diverse angles with great knowledge and clarity.

The book should be required reading for everyone who teaches singing and for the individual who has already had years of practical training in this art. It is definitely not a book for the beginning student. It is a volume to be read and reread slowly, with pencil in hand, for a careful perusal will unearth many rewarding comments. True, the book is often repetitious, overdetailed, wordy; but the approach to the complicated subject of singing is highly intelligent and full of feeling. One can quarrel with certain of Mr. Scott's theories, but never with his underlying theme that great singing requires the ultimate in muscular control: "The voice is quite unlike any other instrument, for nothing at all is fixed about it. . . . It is a hundred instruments in one—a wonder of muscular adjustment." —T. J.

## From Mesopotamia To Abyssinia

MUSIC OF THE ANCIENT NEAR EAST, by Claire C. J. Polin. New York: Vantage Press. 138 pages. \$3.

Miss Polin, a member of the faculty at the Philadelphia Conservatory, a composer and a student of Eastern literature and music, here presents a study of the instruments, scales, modes, meters and varieties of composition in the early history of various peoples of the Near East. There are chapters on Mesopotamia, Egypt, Palestine, Arabia, Assyria, Phoenicia, Syria and Abyssinia. As the precise forms of music used by some of these early nations are much disputed, her conclusions as to their folk customs and culture are of interest—although there are not always references throughout to the sources of her various statements. Based largely on the work of several savants in the field, on ancient writers, on bas-reliefs, wall paintings and papyri, and such old instruments as have been preserved, Miss Polin's summary in an easy, untechnical prose provides a popular reference book. It also has the benefit of some twenty

drawings of old instruments, and it offers a long bibliography.—R. M. K.

## Church Music Studied By European Scholars

ATTI DEL CONGRESSO INTERNAZIONALE DI MUSICA SACRA. Tournay, Belgium: Desclée & Cie. 420 pp., illustrated.

This book contains a full report on the International Congress of Sacred Music, held in Rome in May, 1950, together with all the papers read on that occasion, of which there are exactly 100. The editor is Monseigneur Igino Anglès, president of the Pontificio Instituto di Musica Sacra in Rome and president of the congress. The papers are published under six headings: (1) "Practical Questions"; (2) "Oriental and Byzantine Chants", including papers treating the relations between the Oriental chants and the Roman colleges; (3) "Gregorian Chant"; (4) "Musicology"; (5) "Cranian and Organ Music"; and (6) "Contemporary Music", with eight papers that deal with many of the problems of recent research tackled in the first category. Set down in the final pages of this publication are the "resolutions" and votes taken in each of the six departments. Though they involve Roman Catholic church music largely, with regard to practical and contemporary questions, the votes indicate much of the historical and present-day situation of church music in general.

## Music Festival Follies

FESTIVAL. A novel by Lael Tucker. New York: Random House, \$3.

This story of a week spent at a festival in a small French town in the Pyrenees (very like Prades), presided over by an old, famed émigré musician from Spain (very like Pello Casals, but here called the Old Man), relates the brief estrangement of modish Lutie Middlebush and her husband Joshua, who is head of an American music school but wishes to compose. They are about to separate, but the Pyrenean atmosphere sets them right again. There is a great deal of talk about music, but from the muscular approach rather than the intellectual. —R. M. K.

(Continued on page 34)

## Civic Conference

continued from page 15

apartment; by Mr. and Mrs. Luben Vichey, who gave a dinner party at the Lotos Club; by Mr. and Mrs. Olevsky, who entertained at a supper party following the violinist's Carnegie Hall recital; and by Claramae Turner and her husband, Frank Hoffman, who served cocktails and a buffet supper in their apartment.

Dance satirist, Iva Kitchell, and her husband, Stokley Webster, opened their Huntington, Long Island, studio-home for a colorful dinner-dance with a French motif. Miss Kitchell presented her own hat creations to each of the ladies in attendance.

On the closing day the group were guests of Mr. and Mrs. James Melton in their beautiful new home in Greenwich, Conn., for cocktails and to view a part of their host's famous collection of old automobiles. Transported by chartered bus, the group proceeded from the Melton home to the Indian Harbor Yacht Club, where their host had arranged to have steaks cooked to order on the charcoal broiler. Mr. Melton and his



Camera Associates

Mr. and Mrs. Luben Vichey are hosts to Civic personnel: left to right, Gerard Semon; Marianne Semon; host and hostess; Collins Ervin, Pacific Division Field Manager; Dorothy Van Andel, Assistant Field Manager

accompanist, Richard Hankinson, provided musical entertainment throughout the afternoon and evening.

The representatives were also guests at the concerts of Ruggiero Ricci, violinist, and attended the New York debut concert of I

Musici, string orchestra from Italy. Mr. Hurok entertained with a viewing of his motion-picture success "Aida" at the Little Carnegie Theater. Broadway shows and Metropolitan Opera performances were also on the schedule of activities.

# ORCHESTRAS in New York

## Munch Introduces Martinu Symphony

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Jan. 12:

Overture to "Das Christelflein"..... Pfitzner  
Symphony No. 4 ..... Schumann  
Fantaisies Symphoniques (Symphony No. 6) ..... Martinu  
(First New York performance)  
Symphony No. 2 ..... Brahms

At this concert Charles Munch conducted the first New York performance of Bohuslav Martinu's *Fantaisies Symphoniques* (his Symphony No. 6), which was commissioned by the Boston Symphony in celebration of its 75th anniversary. It is a fascinating work, full of poignant emotion, brilliantly scored, and expert in every detail of workmanship, yet at first hearing it was somewhat perplexing in its formal aspects, a distinct let-down after Martinu's superb and beautifully organized Symphony No. 5.



Bohuslav Martinu

These "symphonic fantasies", as they are aptly named, appear to be a symphony with an unwritten program. There are unmistakable overtones of tragedy in all three movements, and the references to the dances and songs of the composer's native Czechoslovakia seem to have a persistent note of nostalgia, the aura of a lost world of peace and tranquillity. Perhaps it is unwise to dwell too much upon the emotional aspects of this work, but the music is so clearly a diary of personal feelings that this emphasis may be justified.

Of the three movements, only the second is comparatively compact and closely knit. The first movement, marked Lento-Allegro-Lento, opens and closes with a dark, murmurous cloud of sonorities, full of the slithering chromatics that have become a hallmark of Martinu's style, although Roussel probably gave him the idea for them. From this almost improvisational prelude emerges a middle section more rhythmically forthright and extensively worked out, but still episodic. The second movement has something of the nature (though not the strict form) of a symphonic scherzo. But in the third movement we are again in a world of dramatic suggestions, half-lights, sudden inspirations that flare up and quickly wear out their energies. All in all, a challenging work that needs rehearsals and careful study to be justly comprehended. There is nothing baffling in the materials themselves, but rather in the character and plan of the music.

The program was staggeringly long. Mr. Munch first conducted the sugary, pompous, and insufferably banal overture of Pfitzner, and then gave us Schumann's Fourth Symphony before the novelty! He was still fresh by the time it arrived (interpreting it very powerfully), but his audience was limp. The evening ended with a vigorous, at times uncouth, but undeniably inspired reading of the Brahms Second. —R. S.

## Cantelli Returns To Lead New Works

New York Philharmonic-Symphony,

Guido Cantelli conducting. Carnegie Hall, Jan. 13:

Concerto Grosso No. 8, D major, Op. 11 ..... Bonporti  
(First American performance)  
Symphony No. 6 ("Pastoral") ..... Beethoven  
Fantasia quasi Passacaglia ..... Marinuzzi  
(First American performance)  
"Pictures at an Exhibition" ..... Moussorgsky-Ravel

It was good to have Guido Cantelli back with the New York Philharmonic.



Guido Cantelli

monic-Symphony, and the orchestra obviously felt the same way, for it played superbly all evening. At the close, the audience burst into cheers for this young leader, whose fiery inspiration, rhythmic power, and selfless devotion to music so strongly remind one of Arturo Toscanini, who first brought him to America. Mr. Cantelli, like Toscanini, can make an orchestra sing like an opera star, yet he has a fine musical intellect and widely ranging tastes.

He opened the program with an unfamiliar Concerto Grosso by Francesco Antonio Bonporti (1672-1749), whose music is just beginning to make headway with the American public, with the aid of recordings and occasional concert performances. Had Mr. Cantelli used fewer strings and avoided certain exaggerations of phrasing, his conducting of this charming music would have been wholly delightful. As it was, it was played with splendid vigor, songfulness, and stately elegance.

The other novelty on the program was a work by Gino Marinuzzi, Jr., whose father was active some 30 odd years ago as a conductor in Boston and Chicago, where he succeeded Cleofonte Campanini as director of the Chicago Opera. Gino Marinuzzi, Jr., was born in New York in 1920, but brought up and educated in Italy, where he was graduated from the Milan Conservatory in 1941. In 1946 he became second conductor at the Rome Opera. His *Fantasia quasi Passacaglia* is a well-organized, emotionally expressive piece, which seems rather ordinary in content and conception. Mr. Cantelli conducted it with complete conviction.

The highlight of the evening was a glowing performance of Beethoven's "Pastoral" Symphony, pure song from beginning to end, yet shaped with masterly understanding of its harmonic and contrapuntal aspects. Rarely have I heard this work conducted with such taste, such imagination, and such limpidity of rhythm. Nor was the performance of the "Pictures at an Exhibition" any less impressive in its way. Again, color, rhythm, and musical design were all taken into account in a deeply inspired and exciting conception. —R. S.

## All-Bach Concert Honors Schweitzer's Birthday

In celebration of Albert Schweitzer's 80th birthday, an all-Bach concert was given on Jan. 14 in Town Hall. The performers donated their services for the event, the proceeds of which were given to Dr. Schweitzer's hospital in Lambaréne, French Equatorial Africa. Among those who

appeared were Ruggiero Ricci, violinist; Jacob Lateiner, pianist; Hugh Giles, organist; Adele Addison, soprano; Rudolf Petrak, tenor; Chester Watson, bass; and Beatrice Krebs, contralto, substituting for Carol Brice, who was ill. Also taking part were the Central Presbyterian Church Choir and the Nies-Berger Chamber Orchestra, conducted by Edouard Nies-Berger. The program included two cantatas, Nos. 79 and 85; excerpts from Cantata No. 29; the Concerto in F minor for Piano; and the Concerto in E Major for Violin.

—N. P.



Jonel Perlea

and it was an exciting thing to hear Mr. Perlea, who came to the Manhattan School by way of the Metropolitan Opera, where he was regular conductor, had disciplined his young musicians to a point where cuing, rhythms, and exchanges were precise, without stifling their spontaneity and natural exuberance.

The C.P.E. Bach Concerto for Orchestra sounded remarkably well in the small auditorium, designed for chamber performances; and the music seemed as fresh and alive as the day it was written. Especially the opening to the second movement, in which the English horn and the oboe played by Bernard Schapiro and Sarah Ranking intertwined with great style. The Second Essay by Samuel Barber ought to be more frequently played; it is an imaginative and stirring work, and Mr. Perlea and company made the most of its crescendos, which at times literally threatened to bring down the walls of the tiny auditorium. The two Debussy Nocturnes did not fare so well; the harsh echoes and overtones that go unnoticed in a large hall were caught and held, tearing the limpid surface of the score. The same was the case for the Beethoven symphony, and in addition one had the feeling that the young musicians were tiring a little, for the rhythms, especially in the second movement, became at times a little metronomic. But these were minor events in a very satisfying evening.

—J. S.

## Mannes-Gimpel-Silva Trio

audience at Town Hall. Only at times in this music are the imperative accents of the master heard. The prevailing idiom is Mozartian, and the harmonic progressions classical, save for occasional chords that remind us of the Beethoven of the "Eroica" and the Ninth Symphony. Mr. Scherman's small orchestra conferred a chamber quality on the music. This is as it should be, for these works, paradoxically, sound rather thin when played by a full orchestra—especially the much maligned "Triple" Concerto, which, this evening, with Messrs. Mannes, Gimpel, and Silva playing the solo parts in a truly spirited and tender manner, seemed to achieve its full musical stature. The Rondino for winds, although its opus number is 146, is actually an early Beethoven work, and eight members of the ensemble under Mr. Scherman perfectly performed it with light-hearted serenity. "The Creatures of Prometheus" is music drawn from a court ballet, and here an occasional roughness of orchestral sound and lack of tonal balance failed to do justice to its aristocratic repetitiveness.

—J. S.

## Perlea Conducts Manhattan Orchestra

Manhattan Orchestra, Jonel Perlea, conductor. Manhattan School of Music, Jan. 14:

Concerto for Orchestra in D major ..... C.P.E. Bach  
Second Essay ..... Barber  
"Nuages," "Fêtes" ..... Debussy  
Symphony No. 7 ..... Beethoven

Music today is an extremely professional affair. The great amateur tradition of the baroque has gradually vanished, and the intimate, sometimes imperfect, but always alive art of the musician who played for the fun of it among friends is a rare thing on the musical boards. Mr. Perlea and an orchestra made up of students from the Manhattan School of Music gave a performance that measured up to the best in the amateur tradition,

## Casadesus Marks Anniversary of Debut

New York Philharmonic-Symphony, Guido Cantelli conducting. Robert Casadesus, pianist. Carnegie Hall, Jan. 15:

BEETHOVEN PROGRAM  
"Egmont" Overture; Symphony No. 6 ("Pastoral"); Piano Concerto No. 5 ("Emperor")

The special—and sizable—Saturday evening audience found this concert absorbing. Its attention was riveted on the dynamic conducting of Mr. Cantelli. The young Italian maestro repeated his highly detailed and vivid performance of the "Pastoral" Symphony from the midweek concerts. He opened the program with a dramatic and a largely-conceived version of the "Egmont" Overture.

Mr. Casadesus, who was celebrating the 20th anniversary of his American debut with the orchestra, was warmly greeted when he took his place to perform the "Emperor" Concerto. His precise and graceful treatment of the solo measures held something of the classic spirit. The Adagio was endowed with a warm poetry and introspection. The final Rondo was brilliantly done, and won many recalls for the soloist. He shared bows with the conductor, whose accompaniment was skillfully co-ordinated with the solo passages. In fact, the concert as a whole was a powerful and moving one.

Mr. Casadesus returned on Sunday (Continued on page 25)

# RECITALS

in New York

## Musicians' Guild Town Hall, Jan. 10

The stimulating effect of fresh program-making was proven again at the second concert of the Musicians' Guild. Departing from the usual chronological order, the evening opened with Lopatnikoff's Sonata for Violin and Piano, Op. 32, No. 2. The first movement failed to convince due, perhaps, to a basic poverty of harmonic invention. The almost exclusive use of fourths as a means of creating harmonic tension gave a hackneyed character to the movement despite the effective writing for the violin and piano. The Andante stood out as a deeply felt and beautifully articulated slow movement, a rare thing these days. More original than either of the other movements, it was completely free of any artificial contemporaneity. The final movement was obscured by passagework and other material that seemed expendable. The work was superbly played by Joseph Fuchs and Artur Balsam.

Debussy's Trio was heard next. Julius Baker's flute playing was distinguished by great beauty of tone and blended perfectly with Lillian Fuchs's viola. Unfortunately the harp, played by Laura Newell, was scarcely audible at times, creating the impression of a duo for flute and viola with harp accompaniment.

The Kroll Quartet performed Haydn's Quartet in G major, Op. 17, No. 5, with sensitivity, warmth and wit. They were joined by David Oppenheim for the final work of the evening, the Brahms Quintet in B minor, Op. 115. Mr. Oppenheim's overuse of the vibrato obliterated the contrast between the warm colors of the strings and the coolness of the clarinet tone. This proved particularly damaging to the dramatic solo passages in the Adagio and created a disturbing effect whenever the clarinet was playing in octaves with the violin. Nevertheless, the taste and musicianship of the Kroll quartet made this performance a deeply moving one.

—E. G.

## Glenn Gould, Pianist Town Hall, Jan. 11 (Debut)

The 22-year-old Canadian pianist Glenn Gould made his initial New

Glenn Gould



York appearance in a program well-nigh unique in quality as well as performance. Opening with short works of Gibbons and Sweelinck, he played five Sinfonias of J. S. Bach, followed by Bach's Partita No. 5, in G major. It must be noted that for these works Mr. Gould had the piano closed to achieve the chamber effect he sought; but in spite of this, the music was pianistically conceived. The pianist nurtured every note, turn, and phrase with a gourmet's delight and brought forth melting sounds from his instrument. The Bach was an example of his approach: every line, however snuffed under, was individual and self-generating. This is not to say that his chief interest was detail work, for Mr. Gould seemed intensely and intuitively musical and his total conceptions were always realized.

The second half of the program consisted of Anton Webern's Variations, Op. 36, Beethoven's Sonata in E major, Op. 109, and Alban Berg's

Sonata, Op. 1. Cleanliness and care of execution marked the Webern. The piece, composed in the 12-tone technique, is part of the contemporary literature that has created a new kind of transparency in piano sound: its logic was impressive. Following this, the Beethoven sounded unbelievably romantic. The artist played it with complete understanding of its emotional, technical, structural, and spiritual values—and all of this came off as naturally as possible. The essentially romantic work of the evening was the Berg, a long-line piece that the pianist sustained with power, precision, and expressivity. Listening to this, one could easily realize the *raison d'être* of the Webern piece. Mr. Gould's encores were admirably in the spirit of the program. —M. D. L.

Julian Olevsky



## Julian Olevsky, Violinist Carnegie Hall, Jan. 11

The recital by Julian Olevsky, who had made his New York debut in 1949, again revealed to advantage the gifts of one of the major younger violinists, in a program including the first performance of a Sonata by Henk Badings. With Wolfgang Rosé as a skilled piano co-artist, Mr. Olevsky presented this lyrical and atmospheric contemporary work with much effectiveness. In its three movements, the Dutch composer has written with spirit and a sense of color. The score is somewhat impressionistic, harmonically astringent, but not in any sense revolutionary in form. It had a cordial reception.

A group of works by Fritz Kreisler was performed as a tribute to his 80th birthday anniversary, which falls on Feb. 2. It included his Grave (Friedemann Bach), Sicilienne and Rigaudon (in the style of Françoise), "Chanson Louis XIII" and Pavane (in the style of Couperin), and Prae-ludium and Allegro (in the style of Pugnani). Mr. Olevsky played the melodic pieces with a broad style and beauty of tone.

The same qualities were apparent in the opening work of the evening, Handel's Sonata in E major, which had a serene presentation, marked by warmth and dignity if not the greatest animation. Concluding the evening was Beethoven's Sonata in G major, No. 10, given with greater vivacity and grace, and in many ways proving the capstone of the evening's fare. There were several encores.

—R. M. K.

## Sylvia Marlowe, Harpsichordist Carnegie Recital Hall, Jan. 11

Harpsichord recitals are still lamentably infrequent even in New York, and Sylvia Marlowe was greeted by an overflow audience including many composers and other well-known figures in the musical world. Alexei Haieff was present to acknowledge the applause for his Three Bagatelles (1952), dedicated to Miss Marlowe. These little two-part inventions, witty, wholly idiomatic, thematically appealing and brilliantly imaginative, kept the audience chortling with delight. Also written for Miss Marlowe was the other modern piece on the pro-

gram, John Lessard's Toccata in Four Movements (1951). This is less successful, for it is formally inchoate, somewhat experimental in its harmonic treatment, and not too effective in performance, though Miss Marlowe played it vigorously and convincingly.

The classical works were all noble and of the highest quality. Once she got under way, Miss Marlowe played the Passacaille in B minor by François Couperin ("le grand") with rhythmic power and an admirable scheme of registration. Again in Couperin's "Les Folies Françaises" her keen ear for harpsichord color was in evidence. Rameau's Gavotte with Variations was deftly, if a bit carefully, done, with some interesting ornamentation. In the Italian Concerto of Bach and in two of the four Scarlatti sonatas that followed Miss Marlowe encountered some memory slips that were momentarily disconcerting. Why does she not put the music on the rack and be sure that they will not occur? Her performances were otherwise admirable in vivacity, style, and temperamental appeal. —R. S.

## Aurora Mauro-Cottone, Pianist Town Hall, Jan. 12

The major items in Aurora Mauro-Cottone's recital were Chopin's Sonata in B flat major, Op. 35, and two works by Benjamin Lees—"Kaleidescopes" (dedicated to the pianist) and a Toccata, both of which received their first performances in public. "Kaleidescopes" is a set of four miniature movements, seeming to last no more than a minute or two each, that set forth interesting ideas, but no more. The Toccata develops its basic substance at greater length and gives a forceful impression of Lees's individual style. In these works, Miss Mauro-Cottone was in her best form, which is to say that here she disclosed the utmost in pointed musical characterization and technical fluency. The Chopin sonata, on the other hand, overtaxed her command of the sheer physical power necessary to make this music sound. The Presto that concludes the work was played with delicate coloring and evoked an appropriate atmosphere, but the more turbulent movements that precede it were blurred in outline.

Framing the Chopin were Mozart's E flat Sonata, K. 282, three Scarlatti sonatas, and two impromptus from Schubert's Op. 90. In all of these works, Miss Mauro-Cottone revealed a real sense of style and intelligent, unaffected musicianship. Her playing was intimately scaled, but within a limited dynamic range she projected a variety of nuance that contributed to highly expressive and carefully reasoned performances. The concluding Debussy pieces, "La Soirée dans Grenade" and "L'Isle Joyeuse", were somewhat hurriedly gotten through so that much of their poetry was missed.

—C. B.

## Paul Badura-Skoda, Pianist Town Hall, Jan. 13

Paul Badura-Skoda has built a fine reputation in this country through his outstanding recordings. On this occasion, the young Viennese pianist proved more impressive in some works than in others. Opening his program with the Marcello-Bach Adagio in D minor, typical in its baroque arched melody, he established his tone as being exceptionally clear and cool. Beethoven's Sonata in D major, Op. 28 ("Pastoral"), had many delightfully airy moments, but in his effort to convey tranquillity the music became somewhat static, lacking spontaneity and gradation in color and intensity. His romantic conception of Hindemith's Sonata No. 3, in B flat



Paul Badura-Skoda

major, was not wholly convincing. Some lovely light work was done in the second movement, but the third did not rise to the impressive heights of the music.

The second half of the recital, devoted entirely to Schubert's Sonata in B flat major, Op. posth., was much more successful in scope, proportion, and lyric musicality. This was his natural way of playing, for the charming music was temperamentally and technically well suited to him. He did not have to force his tone or extend his technique. In several Mozart encores Mr. Badura-Skoda was at home, and he displayed some exquisitely delicate pianism.

—M. D. L.

## Webster Aitken, Pianist Town Hall, Jan. 15, 5:30

In the second of three Schubert sonata recitals, Webster Aitken performed the Sonatas in A major, Op. posth., and in C minor, Op. posth. He played tensely, with a calculated expressivity, and his technique admitted inaccuracies. The phrasing was often debatable, the tone percussive and dry; and structurally Mr. Aitken indicated little understanding in the section just before the coda in the A major Sonata, where there is a dismemberment of the theme with meaningful pauses. The pianist's abilities might have served another composer to better advantage, but he did not convey the lyricism and poetry of Schubert on this occasion.

M. D. L.

## Marais and Miranda, Balladeers Town Hall, Jan. 15

Marais and Miranda, internationally famous balladeers, are among our cleverest folk singers. Not only do they possess the necessary charm and wit, but they present arrangements that are technically quite sophisticated. Unusually subtle harmonic modulations and descants were employed in this recital. The atmosphere was homey—Mr. Marais explained most of the songs beforehand and the poker-faced, extremely amusing Mrs. Marais had some wry comments to add. Of the British group, "Beau Reynolds" was cute; the American

(Continued on page 24)



Bruno of Hollywood  
Josef Marais and Miranda

continue  
his "Eri  
Robert  
Marsh a  
Samuel,  
Dimitri  
presence  
pit, givin  
orchestra  
cided in  
ances.

This p  
season  
tan debu  
dutor.  
as an a  
company  
Rich's f  
tra pit,  
well des  
Masene  
a whole  
licious h  
sential i  
stage. T  
flexibilit  
ments, b  
tort the  
unfolding  
nese was  
in the e  
the even  
Vallett  
employin  
upper r  
with co  
Fernand  
able Le  
lent aut  
Des Guit  
the first  
the cast  
sueve de  
as Guili  
Rosalind  
sign as

Tannhäuser  
The f  
son, pos  
illness  
for the  
introdu  
opolitan's  
dolf Ke  
some m  
done m  
rope, n  
and so  
known  
As o  
conduct  
tempo;  
ately, h  
taken  
stressing  
subordin  
drama,  
of the  
when  
about it  
number  
ing. I  
tain, th  
tions o  
hope, o  
a mere  
cient to  
Yet hi  
sembla  
for acc  
of the  
the sec  
that wo  
for the  
"Meiste  
sembla  
too fas  
dramati

The even  
probabl  
virus i  
less di  
sensitiv

# OPERA at the Metropolitan

continued from page 17

his "Eri tu". Others in the cast were Roberta Peters as Oscar, Calvin Marsh as Silvano, Nicola Moscova as Samuel, and Norman Scott as Tom. Dimitri Mitropoulos again made his presence felt both on stage and in the pit, giving an incisive account of the orchestral score and providing a decided impulse to the vocal performances. —C. B.

## Manon, Jan. 25

This performance of "Manon", the season's fifth, signaled the Metropolitan debut of Martin Rich as a conductor. Although he has been listed as an assistant conductor with the company since 1950, this was Mr. Rich's first appearance in the orchestra pit, and he proved the assignment well deserved in his handling of the Massenet score. The performance as a whole had the sparkle and the delicious lightness of texture that is essential to bring the opera to life on stage. The singers were allowed some flexibility in tempos at climactic moments, but never so much as to distort the vocal line or ruffle the smooth unfolding of the action. Licia Albaladejo was heard in the title role, gaining in poise and fullness of voice as the evening progressed, and Cesare Valletti sang Des Grieux effectively, employing floating pianissimos in the upper register which he maneuvered with conviction and remarkable ease. Fernando Corena was again the amiable Lescaut, and Nicola Moscova lent authority to the role of the elder Des Grieux, which he was singing for the first time this season. Others in the cast were George Cehanovsky, a suave de Brétigny; Alessio De Paolis, as Guillot; and Margaret Roggero, Rosalind Elias, and Shakesh Vartenisian as the three actresses. —C. B.

## Tannhäuser, Jan. 26

The first "Tannhäuser" of the season, postponed a week because of the illness of Ramon Vinay, scheduled for the title role, was offered as the introductory vehicle for the Metropolitan's new German conductor, Rudolf Kempe. A vigorous and handsome man in his 40s, Mr. Kempe has done much opera conducting in Europe, notably at Dresden and Munich, and some of his work has become known here by way of recordings.

As observed on this occasion, the conductor would seem to be of a fast-tempo school of Wagner interpretation. This did not appear immediately, however, for the overture was taken at a leisurely, lyrical pace, stressing its connection with, and subordination to, the subsequent drama, and it was freighted with none of the jowly pomposity it takes on when a conductor begins thinking about it as a show-piece or a concert number. This was a noble beginning. But with the rising of the curtain, there arose also some hard questions of tempo. Mr. Kempe is not, I hope, one of those who believes that a mere whipping up of speed is sufficient to insure a rousing performance. Yet his tempo for the closing ensemble of the first act was too fast for accurate articulation on the part of the singers; the opening March of the second act was taken at a pace that would have been almost sufficient for the dance of the apprentices in "Meistersinger"; and the closing ensemble of the second act again was too fast to fully preserve its essential dramatic dignity.

The singing of the evening was uneven. Not in his best voice, due probably to his recent bout with a virus infection, Mr. Vinay nevertheless distinguished himself with the sensitive and dramatically powerful

portrayal of Tannhäuser with which he cut such a figure at Bayreuth last summer. As Elisabeth, Margaret Harshaw sang with a prevailingly lovely tone, the most scrupulous musicianship in matters of turns, note values and the like, and with an ease that overrode any terrors such as the notorious G-B-G at the end of "Dich, teure Halle".

George London, a noble Wolfram, made a profound impression with his beautifully intoned "Abendstern" aria. The Venus of Astrid Varnay had all the authority and grandeur the soprano now commands as a great American Wagnerian, although her voice on this occasion tended to be edgy. Jerome Hines was every inch the Landgraf, vocally and histrionically. Others who acquitted themselves ably were Giulio Gari (Walther), Clifford Harvood (Biterolf), Heidi Krall (Shepherd), Paul Franke (Heinrich), and Norman Scott (Reinmar).

The opera was given in its "Dresden" version as restaged last season by Herbert Graf, with décor and costumes by Rolf Gérard—a far happier affair than the misguided pageant devised by the Wagners last year for Bayreuth. —R. E.

## Other Performances

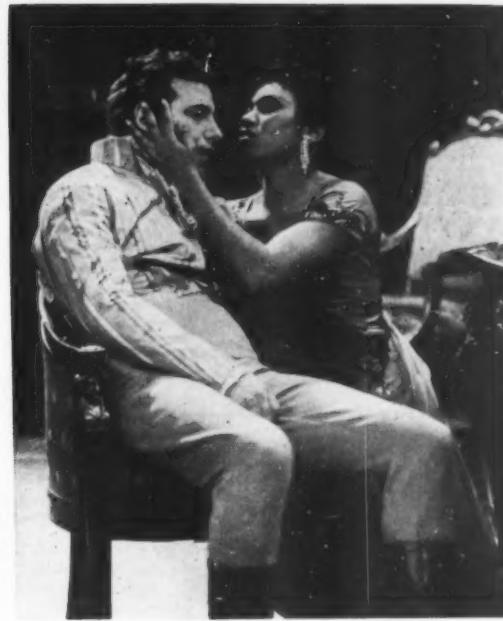
The Metropolitan's performance of "Carmen" on Jan. 14 brought four singers in roles which they had not previously assumed this season—Nell Rankin as Carmen, Richard Tucker as Don José, Robert Merrill as Escamillo, and Osie Hawkins as Zuniga. The following day's matinee hearing of "The Marriage of Figaro" had the same cast as previous ones. In "Aida", that evening, Jerome Hines sang his first Ramfis of the season. "La Traviata", on Jan. 16, had two seasonal debuts when Dorothy Kirsten sang Violetta and Jan Peerce was the Alfreido. "Andrea Chenier" given another hearing on Jan. 17, presented Calvin Marsh as a new Schmidt, the jailer.

"Don Giovanni" had its second performance on Jan. 18, and brought Eleanor Steber as Donna Anna, a role she assumed for the first time with the company, while Cesare Siepi sang the Don for the first time this winter.

Other repetitions of the fortnight included the double bill of "Salomé" and the new ballet "Vittorio", on Jan. 21, both with identical casts to the previous ones, as was the case also with "Fledermaus" on the following evening. "Madama Butterfly" was conducted for the first time this season by Fausto Cleva on Jan. 24. "Manon", on Jan. 25, presented Maria Leone as Javotte (her maiden assumption of the role) and Nicola Moscova appeared as Count Des Grieux for the initial time this winter.

## Wiesbaden Festival To Feature Japanese Group

WIESBADEN, GERMANY.—The Wiesbaden Festival will be held from April 30 through May 29 this year, opening with performances by the Goya Ballet, coming from Japan with its own musicians. The Yugoslav National Theater, of Belgrade, will follow the Japanese dancers with a repertory including Moussorgsky's "Boris Godounoff". Italy will send two companies, the Cadetti della Scala, of Milan, and the Teatro Fenice, of Venice, which will perform works by Cimarosa, Rossini, and Puccini. German opera companies will be represented by the Hesse State Theater, of Wiesbaden, under the baton of Karl Elmendorff, and Berlin's Kurfürstendamm Theater.



Leontyne Price as Tosca and David Poleri as Cavaradossi in the NBC-TV production of "Tosca"

## Leontyne Price Heard In NBC-TV Tosca

Leontyne Price, who won international renown singing the role of Bess in Gershwin's "Porgy and Bess", achieved a great personal success in her first major operatic assignment here—the title role in a generally winning performance of "Tosca" by the NBC Opera Theater. Miss Price enjoyed an enthusiastic reception at her New York recital debut last November, and reaffirmed at that time her charm and intelligence as a singer. She proved to be an eminently convincing Tosca. Through the medium of television we were permitted to glimpse a sharply focused and warmly communicative portrayal having, as the performance progressed, the compelling style that would be required in the opera house as well as the emotional sincerity and intimate appeal that the TV camera can depict so forcefully.

Miss Price's costumes did little to enhance the illusion (the Napoleonic style in dress is one of the most difficult for an actress of today to feel at home in anyway), and during the first act she had been directed into exaggerated mannerisms. But in the ensuing acts and notably in her singing of the anglicized "Vissi d'arte" she revealed a natural elegance of gesture and of voice that would surprise no one familiar with her ap-

pearances on other occasions. Her singing was lustrous throughout, smooth, secure, and dramatically colored in the upper register and darkly glowing in the few passages that use the lower voice for expressive thrust.

The other leading roles were played by David Poleri, Cavaradossi, and Josh Wheeler, who was making his first appearance with the NBC opera company as Scarpia. Mr. Wheeler had some telling moments in this role, but while vocally efficient, he did not convey completely its darker side. His was a stern but not very degenerate Scarpia. Singing with youthful ardor throughout, Mr. Poleri delivered a moving account of Tosca's lover, particularly in his third-act aria, a rather expurgated "E lucevan le stelle" as it emerged in John Gutman's translation.

The remaining roles were ably sung by Michael Pollock as Spoletta, Thomas Stewart as Angelotti, Emile Renan as the Sacristan, Francis Monachino as Sciarrone, and Robert Leffler as the Jailer. The shepherd's voice in the third act was that of Joe Simonelli, a member of the Columbus Boychoir. Members of the Columbus group also figured in the first-act procession, which was so relegated to the background that its usual effect was lost. Peter Herman Adler conducted members of the Symphony of the Air in a vigorous performance. —C. B.

## Lockrem Johnson Opera In New York Premiere

Lockrem Johnson's one-act opera "A Letter to Emily", which has had several performances around the country, was given its New York premiere by Opera '55 at the Provincetown Playhouse on Jan. 25. It was repeated the following evening. A seven-piece ensemble, conducted by the composer, accompanied the cast: Frances Wyatt (Emily Dickinson), Margaret Broderick (Lavinia, her sister), Bernard Whitefield (Edward Dickinson, their father), and Rhys Ritter (Col. Higginson). The production was smoothly professional, with James Lucas as stage director.

Mr. Johnson has drawn his libretto from a play by Robert Hupton called "Consider the Lilies". The brief two-scene sketch gives little more than a glimpse—an undramatic one—of the New England poet as she is ridiculed by her father for her poems and as she shies away from an invitation to visit Boston's famous literary set. Johnson has provided an often attractive instrumental score, unpretentious and clean, in a diatonic, mildly

dissonant idiom. The vocal lines are less successful; the composer does not seem to know how to treat the human voice to make his points effectively, and the prosody is often poor.

Before the opera, Mr. Johnson played on the piano his "Vacation Waltzes", Op. 41, which sound like someone poking fun at Chopin and are quite charming, and his Sixth Sonata, Op. 43, a very well made piece needing a stronger harmonic scheme to give it distinction. —R. A. E.

## San Carlo Opera Opens Boston Series

Fortune Gallo, managing director of the San Carlo Opera Company, has announced a series of eight performances by the organization at the Opera House in Boston. The series was to open on Jan. 30 with a performance of "Rigoletto". Other works to be heard were "Madama Butterfly", "La Traviata", "Cavalleria Rusticana" and "Pagliacci", "Carmen", "Il Trovatore", and "La Bohème", the last work closing the engagement on Feb. 6. This is the first engagement of the company since May, 1951.



**GINA**  
**BACHAUER**  
PIANIST  
HMV & RCA Victor Records  
Steinway Piano

**LUBOSHUTZ**  
and  
**NEMENOFF**  
"THE PEERLESS TEAM"  
Philadelphia Inquirer  
Baldwin Pianos

**VIRGINIA**  
**MAC WATTERS**  
Soprano  
Metropolitan Opera

**EVA DE LUCA**  
Lyric Coloratura  
Opera • Concert • TV • Records  
European Mgt.: ALCI  
Via S. Radegonda 11, Milan, Italy

**KATE**  
**MOLLER**  
Leading Soprano  
COPENHAGEN ROYAL OPERA

Management: Vincent Attractions, Inc.  
119 W. 57th St., New York 19, N. Y.

**MARY**  
**BOTHWELL**  
SOPRANO

**the world renowned boys' choir**  
THE LITTLE SINGERS OF PARIS  
now booking • 1420 Ave. of the Americas, New York 19, New York

**OLIVE MIDDLETON** SOPRANO  
Available: Opera—Concert—Radio  
101 W. 57th St., New York 19, N. Y.  
CI-6-1281

**BARTLETT & ROBERTSON** duo-pianists  
The Friedberg Management, 113 West 57th St., New York 19, N. Y.

For the convenience of LIBRARIES . . .  
MUSICAL AMERICA is now available on MICROFILM  
For information address:  
MUSICAL AMERICA, 113 West 57th St., New York 19, N. Y.

**MU PHI EPSILON**  
National Music Sorority

## RECITALS in New York

continued from page 22

ican songs were high-lighted by "I Wonder When I Shall Be Married?"; the European songs were Danish, Swedish, Flemish, French, and Dutch. The most interesting and rewarding groups were the songs from the African and the Bantu numbers. Included was a marvelous boating chant, "Wo-Yele-Yele" and "Roosterchick", which Miranda accompanied on an African string instrument called the *mbira*. "Henrietta's Wedding" and "Ma Says, Pa Says" were also delightful. All translations and musical arrangements were done by Mr. Marris, a talented man with a talented wife. —M. D. L.

**Andres Segovia, Guitarist**  
Town Hall, Jan. 16

A sold-out house greeted the return of the famous guitarist in his first New York recital of the season.



Andres Segovia

**Philadelphia Woodwind Quintet**  
Town Hall, Jan. 16, 5:30 (Debut)

The Philadelphia Woodwind Quintet was presented in its local debut under auspices of the Concert Society of New York. The ensemble is made up entirely of first-chair players with the Philadelphia Orchestra—William Kincaid, flute; Anthony Gigliotti, clarinet; John de Lanie, oboe; Sol Schoenbach, bassoon; and Mason Jones, horn—and while each is a proven master of his instrument, it was especially gratifying to hear a group of this kind in performances that combined a fine balance of timbres with musical authority and sureness of style.

Their program opened with a diverting Quintet for Winds by Anton Reicha, followed by Beethoven's Quintet for Piano and Winds in E flat, Op. 16, in which Leonid Hambro was the assisting artist. Notable in the latter was Mr. Hambro's discreet handling of the piano part; this artist is probably one of the very few not attached permanently to a chamber group who seriously appreciates the fine art of ensemble playing and whose ready skill and refined musicianship make him the ideal participant in music-making of this sort. He later joined the Philadelphians in a spirited, not at all glib, performance of Poulenc's Sextet for Piano and Winds.

The novelty of the program was a "Landscape and Dance" for winds by Boris Koutzen, which received its first performance on this occasion. Its two movements, an Andante tranquillo and a Moderato (in the character of a cakewalk), indulge in some rather formless tone-painting. Few clear outlines emerged, and the scoring itself appeared to be somewhat characterless. For really artful and striking effects, this work paled beside the Poulenc sextet. —C. B.

The Spanish artist brought subtle and silken tone qualities, a bewildering and many-faceted technique, and seemingly inexhaustible variations in registers and colors to a substantial program. The first group included Three Studies and two other pieces by Sor; a *Fandanguillo* by Turina; and a *Danza* by Lauro, all written for the guitar, the latter two being representative of the present century. The second group was composed of lute music by Vincenzo Galilei, six movements by Bach, and a *Giga* by S. L. Weiss (1686-1750).

Though Mr. Segovia is masterly in any field that he undertakes—and there were delightful touches of rhythm and color in his modern performances—the fragrance and gentle cadences of his playing of the older music was inimitable. He seems to have penetrated to the heart of such scores, and the result is an absence of concert-hall routine and a fresh capturing of the graces of works like those by Galilei. The Bach readings had the precision and contrapuntal variety, the fine sense of structure that one associates with the most skilled harpsichordists, and sometimes attained an even greater beauty. In the last section, there were widely contrasted contemporary pieces, including a *Prelude and Study* by Villa-Lobos; a *Tonadilla* by Castelnuovo-Tedesco; a *Mazurka* by Ponce; a *Sarabande* et *Lointaine* by Joaquin Rodrigo; and Albeniz's *Sevilla*, the last a tour de force of authentic Iberian color and expression. —R. M. K.

**Bach Aria Group**  
Town Hall, Jan. 19

Notable variety in programming, with several rare and delightful works, was a feature of the second concert this season by the Bach Aria Group, under Frank Brief. In addition to Eileen Farrell, soprano; Carol Smith, alto; and Jan Peerce, tenor, the soloists included William Warfield, baritone. The opening work was the seldom performed short Mass in F ma-



Friedrich Gulda

yor, for soprano, alto, bass and chorus. Though the singers did not seem to release their full measure of tonal freedom and dynamic contrasts until the final chorus of this score, "Cum Sancto Spiritu", the various arias brought considerable satisfaction to listeners. Mr. Warfield's dignified delivery of the "Domine Deus" was marked by good musicianship. Miss Farrell's poignant singing of the "Qui Tollis"—an example of Bach's more involved chromatic writing—was particularly entralling, with the oboe background provided by Robert Bloom. The alto solo, "Quoniam", was smoothly performed by Miss Smith.

Cantata No. 55, "Ich armer Mensch", for tenor and chorus, gave Mr. Peerce a fine opportunity in his four contrasted arias, and he fulfilled this taxing assignment with a supple voice. The following pair of arias, both fairly unfamiliar, included one from the secular cantata "Amore Traditore", performed with moving quality and flexibility by Mr. Warfield. The aria "Bereite dir, Jesu" from Cantata No. 147, for soprano, violin and continuo, was a highlight of the evening, because of the flute-like tones that Miss Farrell brought to the work.

The final number was Cantata No. 100, "Was Gott tut, das ist wohlgetan", for alto, tenor, bass and chorus. The various choruses and arias use the identical text, but so marked is the variety of fancy and resource that the composer employs that the performance seemed all too short. Also heard in instrumental solo work were Julius Baker, flute; Maurice Wilk, violin; Bernard Greenhouse, cello; and Erich Itor Kahn, piano. Harry Glickman, violinist, was an assisting artist. —R. M. K.

**Friedrich Gulda, Pianist**  
Carnegie Hall, Jan. 21

Presenting an all-Beethoven program in this recital, Friedrich Gulda, along with his mastery of the keyboard and wide command of tonal resources, brought an evident understanding of that master's works to bear upon the Sonatas Op. 2 No. 3; Op. 27 No. 2; Op. 31 No. 3; Op. 79; and Op. 81a.

In his interpretations of these sonatas, Mr. Gulda occasionally took some liberties with Beethoven's expressed tempo and pedaling indications, which were, for the most part, based on sound artistic discernment. For

(Continued on page 28)



The Bach Aria Group: (rear) William H. Scheide, Maurice Wilk, Norman Farrow, Jan Peerce, Eileen Farrell, Robert Bloom, Erich Itor Kahn; (foreground) Frank Brief, Julius Baker, Carol Smith, Bernard Greenhouse

continue  
afternoons  
Mr. C.  
Mousso  
biton",  
and the  
Marriag

Braillou  
With B

Boston  
conduct  
pianist.

"Water  
Fantais  
Piano  
"La V

The o  
Symph  
week w  
Bolusla  
phoniqu  
cer of  
ander 1  
the in  
the con  
Bradwo  
was en  
penetrat  
His pla  
sive in  
spoken  
gradu  
to lose  
but oth  
accoupa

A gr  
Hamilto  
and a r  
per-bas

Hill  
Villa  
(b)

Villa-L  
Philade

Philad  
Villa-L  
baleta,  
18:

Aria f  
8. C  
(Fir  
Conc  
perf

With  
Burle  
program  
as "the  
yet to e  
sphere",  
a sardoi  
remarkab  
blown a  
Lobos H  
works o  
conduct  
Mr. Ma  
persuas  
Than  
tiful pe  
Harp an  
Mr. Za  
Its mu  
form i

# ORCHESTRAS in New York

continued from page 21

afternoon to repeat the concerto, and Mr. Cantelli led the orchestra in Moussorgsky's "Pictures at an Exhibition", heard the previous Thursday, and the Overture to Mozart's "The Marriage of Figaro". —R. M. K.

## Brailowsky Soloist With Boston Symphony

Boston Symphony, Charles Munch, conductor. Alexander Brailowsky, pianist. Carnegie Hall, Jan. 15, 2:30:

"Water Music" Suite ..... Handel  
Fantaisies Symphoniques ..... Martinu  
Piano Concerto No. 4, C minor ..... Saint-Saëns  
"La Valse" ..... Ravel

The outstanding items in the Boston Symphony's second program of the week were a repeat performance of Bohuslav Martinu's *Fantaisies Symphoniques* and the Fourth Piano Concerto of Saint-Saëns, which had Alexander Brailowsky as soloist. With the initial statement of the theme of the concerto's first movement, Mr. Brailowsky made it apparent that he was embarking on a vigorous and penetrating perusal of this dated score. His playing was breathtakingly massive in scale and so forcefully outspoken that the music sounded thin at times. But it had the sweep of the grand manner. Mr. Munch appeared to lose the pace from time to time, but otherwise he provided a smooth accompaniment. —R. S.

A graceful performance of the Handel suite arranged by the late Sir Hamilton Harty opened the program, and a rather slapdash, but eloquently perceptive "La Valse" closed it. —C. B.

scored, and the soloist has some opportunities for fascinating color effects. Mr. Zabaleta played the work with sovereign technical power, and he extracted the last possible drop of musical significance from it. He was cordially applauded, more for his playing, I fear, than for the music.

The aria from the "Bachianas Brasileiras" No. 8 would be twice as effective if it were half as long. Villa-Lobos has melodic abundance, bold imagination, and terrific energy, but he tends to write without self-criticism and at unmerciful length. To this listener the Sinfonia No. 8 was a complete loss. Its thematic ideas seemed weak; its development was clumsy and painfully jejune; its orchestration was overblown; and it never seemed to end.

Far more entertaining was the Choros No. 6, of 1926, in which the exotic colors and rhythms, the melodic and harmonic luxuriance, the fantastic sonorous imagination of the Brazilian composer came into full play. This work is prolix and commonplace, it is true, but it has gorgeous effects and is a wonderful showpiece. The Philadelphia Orchestra brought down the house with it, and the audience gave Mr. Villa-Lobos an ovation.

—R. S.



Rudolf Firkusny

## Firkusny Soloist With American Chamber Orchestra

American Chamber Orchestra, Robert Scholz, conductor. Rudolf Firkusny, pianist. Town Hall, Jan. 18:

Symphony No. 2, A major ..... Boyce  
Four canons from "The Art of Fugue" ..... Bach  
Piano Concerto, B flat major, K. 456 ..... Mozart  
Rondo for Piano and Orchestra, D major, K. 382 ..... Mozart  
Symphony No. 5, B flat major Schubert

Opening with an extremely short symphony of the early classicist, William Boyce, the American Chamber Orchestra, conducted by Robert Scholz, next offered the four canons from that monument of polyphony, Bach's "The Art of Fugue", orchestrated by the conductor. Recently all kinds of transcriptions have helped to make this work reach more listeners. There is a certain expansiveness of the polyphony, a philosophical aloofness that defies the expression of this piece in any one medium—it is too pure in its abstraction.

Rudolf Firkusny's playing of the Mozart concerto was masterly in every way—exquisitely fine shadings and detail of phrasing supported by an impeccable technical surety. The artist further distinguished himself by his performance of the Mozart rondo. His taste and musicianship were in sensitive balance, and his quality of tone was always mellifluous. The particularly happy, Mozartian symphony of Schubert was given a warm and intimate performance. The strings, playing in perfect ensemble, were ever a tonal delight, especially in the Andante of such sustained lyricism. Through Mr. Scholz's musically devout the true spirit of poetry prevailed. —M. D. L.

## Bernstein Conducts Symphony of the Air

Symphony of the Air, Leonard Bernstein conducting. Benny Goodman, clarinetist. Carnegie Hall, Jan. 19:

"Appalachian Spring" ..... Copland  
Concerto for Clarinet and Orchestra ..... Hindemith  
(First New York Performance)  
Symphony No. 5 ..... Prokofieff

The former NBC Symphony, now reconstituted as Symphony of the Air, welcomed Leonard Bernstein as conductor and Benny Goodman as clarinet soloist in a program of contemporary works. That this is an organization that deserves to continue was demonstrated in the most compelling way. The heritage of discipline and fire that Toscanini bequeathed these splendid musicians was in constant evidence. The orchestra responded to Mr. Bernstein as if he had been their regular conductor, and Mr. Bernstein seemed to respond to the orchestra. The evening was, in the truest sense, a collaboration.

The Copland score was performed with an exuberance which did not diminish the effect of the passages reflecting the pioneer melancholy of great, empty spaces. The Hindemith concerto had Mr. Goodman as soloist, looking imperturbable and classical in evening dress. His playing, though, was free and lively in a work that needed every bit of style Mr. Goodman could muster, for there is a dry quality in the score, which, in spite of some striking orchestration, never achieves the blend of humanity and wit that Hindemith's concerto style at its best.

The Prokofieff Symphony received a stunning performance. I have never seen a conductor suffer so intensely over a score as Mr. Bernstein did over this, but then, neither have I heard so powerful a performance of Prokofieff's Fifth before. —J. S.

played the piano solo part with great authority and eloquence; the chorus was splendid; and the orchestra was satisfactory.

Beethoven's Mass in C major is another work that needs to be accepted on its own merits. It is not like the Masses of Haydn or Mozart; (Continued on page 32)

## Clarence E. Cramer

Kimball Bldg., Chicago

Longines Symphonette  
Mishel Piastra conducting

## Clarence Cramer's "Opera Festival"

(1) Complete service assisting Orchestras & choruses give FAUST with MAC-WATTERS, NADEL, DRUARY, DICKSON, GRÜB, and full production.  
(2) GALA NIGHT AT THE OPERA, a complete stage attraction.

## Sinda Iberia & Company

Spain's Sensational Dancer, 5 persons.

## Serenaders Male Quartet

Distinguished Radio & TV Artists.

## "Operetta Time"

with ELIZABETH HUMPHREY, BERNARD IZZO, RALPH DODDS.

## JOHN HERRICK

BARITONE

Concert — Radio — Oratorio  
Teacher of Singing  
171 W. 71 St., New York 23, N. Y. — TR. 7-7594

## GYORGY SANDOR

Pianist

THE FRIEDBERG MANAGEMENT  
113 W. 57th St., New York 19, N. Y.

## ELLABELLE DAVIS

Soprano

The Friedberg Management  
113 W. 57th St., New York 19, N. Y.

## IRENE HORVATH

Leading American Soprano  
Kiel Opera Company  
Kiel, Germany

## GANZ

Steinway Piano Decca Records  
Hotel Pearson  
Chicago 11, Illinois

## FRANZ ALLERS

Conductor

Mgt. Judson, O'Neill & Judd, Inc.  
113 W. 57th Street New York 19, N. Y.

## RICARDO ODNOPOSOFF

Internationally-famed Violinist  
Mgt.: Kenneth Allen Associates, Inc.  
113 West 57th St., New York 19, N. Y.  
Concert Hall Society Records

Heitor Villa-Lobos (below)



Nicanor Zabaleta



## Villa-Lobos Leads Philadelphia Orchestra

Philadelphia Orchestra, Heitor Villa-Lobos conducting. Nicanor Zabaleta, harpist. Carnegie Hall, Jan. 18:

VILLA-LOBOS PROGRAM  
Aria from "Bachianas Brasileiras" No. 8 (1944); Sinfonia No. 8 (1950) (First New York performance); Harp Concerto (1953) (First New York performance); Choros No. 6 (1926)

With understandable hyperbole Burle Marx, guest annotator of this program, described Heitor Villa-Lobos as "the most brilliant musical light yet to emerge from the western hemisphere". After hearing this concert, a sardonic listener might well have remarked that the light seemed to have blown a fuse. But truth to tell, Villa-Lobos had not included one of his best works on the program, and he did not conduct very well. His countryman, Mr. Marx, has given us much more persuasive interpretations of his music. Thanks to Nicanor Zabaleta's beautiful performance, the Concerto for Harp and Orchestra, commissioned by Mr. Zabaleta, had a certain appeal. Its musical materials are trite; its form is diffuse; but it is cleverly

# NEW MUSIC

## Sacred Choral Works By American Composers

It is good to find American composers contributing to the repertoire of sacred choral music, which is perhaps more cliché-ridden than any other. Harold Shapero has set Two Psalms for mixed chorus (SATB) a cappella in an harmonically transparent but rhythmically by no means easy style that is dignified yet dramatic. The text for the "Lauda" is from Psalms 146, 117; and the text for the "Jubilate" from Psalm 100. Well sung, these settings should be highly effective. They are published by Southern Music Publishing Company.

Howard Hanson's setting of a text from Psalms VIII, 1,3,6, "How Excellent Thy Name", for women's chorus (SSAA) with piano is typical Hanson, but unquestionably telling for all its sentimentality. Fervently done, it could be very moving. It is issued by Carl Fischer.

Gail Kubik's "Litany and Prayer", for men's chorus, brass and percussion, has two alternate texts for the Litany adapted by the composer from the Episcopal Book of Common Prayer: A Service of Intercession for the War, and A Supplication for Deliverance from Sin and Guidance in the Ways of Peace. Originally entitled "A War-Time Litany", using the first alternate title, it was composed in 1943 shortly after Kubik's induction into the United States Army. The Prayer was written during the period of mourning that followed the death of President Roosevelt in April, 1945. These pieces are deeply felt and contain passages of great interest both in musical context and scoring. They are issued by Southern. —R. S.

## Jewish Sacred Music By Milhaud and Others

Darius Milhaud's "Cantata from Proverbs", for three-part women's chorus (SSA) with a keyboard reduction of the instrumental accompaniment has been issued by Mercury Music Corporation. It won the Ernest Bloch Award in 1951. The first part is based on Proverbs XXIII, 29-35, "Who crieth: 'Woe'?", the second on Proverbs IX, 13-18, "The woman folly"; and the third on Proverbs XXXI, 10-31, "A woman of valor". In each case, Milhaud has seized upon some salient phrase or emotional suggestion in the text to give color and thrust to his vocal lines. This work is difficult to sing but masterly in workmanship. Occasionally it looks bleak on paper, but I am sure that it is exactly right in sound. The cantata is dedicated to the United Temple Chorus. The instrumental accompaniment is available on rental from the publishers.

Herman Berliner's "Lecho Dodi" for cantor and choir (SATB) with organ (ad libitum) is simple but effective and dignified in effect. More original, without being at all forbidding as to harmonic idiom or difficulty, is Robert Starer's "Vayechulu

"Hashamayim" for cantor and choir (SATB) with organ (ad libitum). Starer avoids clichés in this straightforward setting. Both works are issued by Mercury. —R. S.

## Berezowsky Opera In Vocal Score

"Babar the Elephant", a children's opera by the late Nicolai Berezowsky, has been published in vocal score by Carl Fischer. Based on the Babar stories by Jean de Brunhoff, Mr. Berezowsky's opera is fortunate in that it has an intelligent libretto by Dorothy Heyward and craftsmanlike lyrics by Judith Randall. The score itself is delightful—simple, expressive, and wonderfully tuneful. It is as well a model of craftsmanship—elegant in detail, its composer quite obviously after the right note and, at the same time, chary of too many. It is the work of a modest craftsman, one whose death was premature and whose presence on the musical scene will be missed.

"The Spell Unbound", an operetta for girls by the English composer Alan Bush, is succinct, hybrid, and quite still-born. It is described as "an operetta . . . in an Elizabethan setting". Unfortunately, Bush has added nothing to the Elizabethan musical manner by his literal use of it for contemporary purposes, and it is an even more certain thing that nothing has been added to our contemporary music by "The Spell Unbound". Novello and Company Ltd. of London, is the publisher. —W. F.

## New Milhaud Cantata And Other Choral Works

Darius Milhaud's "Miracles of Faith", a cantata for four-part chorus of mixed voices and solo tenor, with piano accompaniment, was commissioned for the Coe College Centennial and has been issued by G. Schirmer, Inc. Employing a text that has been excerpted from the Bible, Milhaud has produced a work of skill, solidity, and a certain lyric charm. But in its total effect it seems rather more ground-out than inspired; even though its lovelier moments seem to have been hit upon more through force of habit than anything else. However, it is the work of one of our foremost living composers; it will perform effectively and, as such, deserves attention.

The text "Let us now praise famous men", from Ecclesiasticus, which opens the Milhaud work, also turns up in a short a cappella work (SATB) by Lehman Engel and published by Mercury Music Corporation. The music is in the bare triadic tradition, replete with evocative cross relation, religioso, and it is cultivated along the lines of a rather spare and primitive contrapuntal style. It is my impression that it should sound well since the choral layout is a model of safety and caution.

Sol Berkowitz's "The Jazz of This Hotel", to a text of Vachel Lindsay, is composed in a style that suggests the composer's nostalgia for the music

## First Performances in New York Concerts

### Operas

Johnson, Lockrem: "A Letter to Emily" (Opera '55, Jan. 25)

**Orchestral Works**  
Balendonek: Suite for Orchestra (American Symphony, Jan. 21)  
Marinuzzi, Gino: Fantasia quasi Passacaglia (New York Philharmonic-Symphony, Jan. 13)

Martini, Bohuslav: Fantaisies Symphoniques (Symphony No. 6) (Boston Symphony, Jan. 12)  
Villa-Lobos, Heitor: Sinfonia No. 8 (1950) (Philadelphia Orchestra, Jan. 18)

### Concertos

Hindemith, Paul: Concerto for Clarinet and Orchestra (Symphony of the Air, Jan. 19)  
Wilder, Alec: Horn Concerto (Music in the Making, Jan. 16)

### Chamber Works

Brant, Henry: "Piri", for flute, harp, piano, and glockenspiel (Encore Concert, Jan. 18)  
Koutzen, Boris: "Landscape and Dance" for Wind Quintet (Philadelphia Woodwind Quintet, Jan. 16)

### Piano Works

Hewitt, Harry: "Driftwood" (Composers Group, Jan. 24)  
Lees, Benjamin: "Kaleidescopes"; Toccata (Aurora Mauro-Cottone, Jan. 12)  
Parris, Herman: Sonata for Two Pianos (Composers Group, Jan. 24)

### Violin Works

Badings, Henk: Sonata (Julian Olevsky, Jan. 11)  
Barati, George: "Slow Dance" (Fredell Lack, Jan. 21)  
Lopatinoff, Nicolai: Sonata for Violin and Piano, Op. 32, No. 2 (Musicians' Guild, Jan. 10)  
Newlin, Dika: Adagietto (Mary Canberg, Jan. 24)  
Ulehla, Ludmila: Sonata for Violin and Piano (Encore Concert, Jan. 18)

### Songs

Egk, Werner: "Variationen über ein altes Wiener Strophenlied" (Mattiwild Dobbs, Jan. 23)  
Haussermann, John: "On the River" (Composers Group, Jan. 24)  
Rodrigo, Joachim: "Cuatro Madrigales Amatorios" (Mattiwild Dobbs, Jan. 23)

of the early 1930s. There is plenty of primitive syncopation and a crass but pungent harmonic style. The words are shuffled about cannily. Theodore Presser Co. is the publisher, and the work is scored for soprano and/or tenor, and alto and/or bass, with piano.

Paul A. Pisk's setting of "Psalm XXX" for men's chorus has been published by Peer International Corporation. Its principle of extension is that of simple contrapuntal imitation, its harmonic style chromatic in manner rather too barber-shop for my taste. Although writing for male chorus is, of course, problematical, one feels that Pisk has succumbed to a certain literalness in his treatment of the voice ranges; the result is a logic ensemble texture.

The other works for men's chorus are "Deep Wet Moss" and "Crazy Medicine", both by Ivan Langstroth. Both pieces are sheer attitude, stylistically; they strive for quick, theatrical effects and make them quite strikingly. "Crazy Medicine", an Indian incantation of revenge, seems to be particularly effective. Theodore Presser is the publisher. —W. F.

## Composers Group Offers Second List of Season

The Composers Group of New York gave its second program of the season at Carnegie Recital Hall on Jan. 24. The program included two first performances—Harry Hewitt's "Driftwood", suite for piano, played by Eileen Flissler, and Sonata for Two Pianos by Herman Parris, performed by Jean and Kenneth Wentworth. A first New York hearing was offered of "On the River", song cycle by John Haussermann, sung by Margot Rebeil, with Joyce Brown at the piano. Also heard were Antonio Lora's String Quartet, subtitled "Four Portraits", played by the Kohon String Quartet; Joseph Wood's Sonata for Violin and Piano, in which Harold Kohon and Marya Sielska were the protagonists; Eldin Burton's Sonata for Flute and Piano, interpreted by John Wummer, flutist, and the composer; and Thomas Talbert's settings of three poems by Ernest Dowson, for soprano, flute, oboe or English horn, clarinet, and cello. Others participating were Annette Warren, soprano; Mildred Hunt

Wummer, flute; Waldemar Blosys, oboe and English horn; Danny Bark, clarinet; and Loren Bernsohn, cello.

## Encore Concerts Present Four Composers' Works

New works by four composers were presented at an Encore Concert program in Carnegie Recital Hall on Jan. 17. The first performances heard were of Ludmila Vlehela's Sonata for Violin and Piano, played by the composer and Jose Figueroa, violinist; Eldin Burton's Quintet for Piano and String Quartet, performed by Eldin Burton's Quintet for Piano and String Quartet; Robert Nagel's Concerto for Trumpet and Strings, with himself playing the solo part; Henry Brant's Partita for Piano and Flute, and his "Piri", for flute, harp, piano and glockenspiel. Other performers were Claude Monteux, flute; Richard Collins, pianist; Mr. Brant, glockenspiel; Cynthia Otis, harpist; and Mario Anastasio, doublebass.

## NAACC Concert Presents Five American Works

A program of contemporary works was presented by the National Association for American Composers and Conductors at Town Hall on the afternoon of Jan. 21. Robert Parris' Sonatina for Winds and Robert MacKinnon's Quintet for Winds were performed by the National Arts Club Wind Quintet. A Sonata by Bernard Wagenaar and Five Piano Pieces by Peter Menin were presented by Maxim Schur. Emanuel Vardi and Mr. Schur were heard in Ingolf Dahl's Divertimento for Viola and Piano.

## Novelties Heard in Concert Of Music in the Making

The second concert of the season in the series "Music in the Making" at Cooper Union, on Jan. 16, under the direction of David Broekman, presented several novelties. These included Elliott Carter's Symphony No. 2, in a revised version; Alec Wilder's Horn Concerto, in a first concert performance; and three arias from Marc Blitzstein's "Regina" sung by Shannon Bolin. A series of contemporary jazz works was also played by the Modern Jazz Quartet.

## GEORGES BARRÈRE

### FLUTE TRANSCRIPTIONS

BACH . . .	Badinerie . . .	.75	RAMEAU . . .	Sarabande . . .	.75
GRETRY . . .	Polonaise . . .	.75	SAINT SAENS . . .	Air de Ballet (from Ascanio) . . .	1.00
	Passepied . . .	.75			

### ORIGINAL CADENZAS for the MOZART CONCERTOS:

For the Concerto in D Major . . .	.75
For the Concerto in G Major . . .	.75

GALAXY MUSIC CORPORATION, 50 West 24th St., New York 10, N. Y.

## COMPOSERS CORNER

THIS year's composers' award of the Walter W. Naumburg Foundation has been given to **Roy Harris** for his Symphony No. 7. The work will be recorded under the joint auspices of Columbia Records, Inc., and the Naumburg Foundation. . . . Another composer honored recently was **Wallingford Riegger**, who was given an advance birthday reception in New York, simultaneously with the appearance on Columbia Records of his Third Symphony. Riegger will be 70 years old in April.

**David Diamond's** symphonic work entitled "Ahavah" and the cantata "Until Day and Night Shall Cease" by **Harold Shapero** are among the works recently commissioned by the Tercentenary Committee of the National Jewish Music Council. Both works will be heard in various programs during the Jewish Music Festival, being celebrated nationally from Feb. 5 to March 5.

**Bernard Wagenaar's** "Five Tablau" for cello and orchestra was given its world premiere on Jan. 9 by the Amsterdam Concertgebouw Orchestra, under Rafael Kubelik, with Edmund Kurtz as soloist. Wagenaar's Concert Overture received performances by the St. Louis Symphony, Vladimir Golschmann conducting, in December . . . **Mary Howe** is in Vienna for the premiere of her orchestral work "Rock", to be played Feb. 15 by the Vienna Philharmonic under William Strickland. Her "Stars" and "Sand" are also to be performed.

**Leo Justinus Kauffman's** opera "The Rope of Pearls", which had its premiere in Strassburg in 1944, was performed for the first time in this country on Jan. 25 by Karamu Theater, Cleveland. The story is based on the life of Hafiz, a Persian lyric poet of the 14th century.

**Roger Sessions'** incidental music to the "Black Maskers" received its first radio performance by the Boston Symphony, under Pierre Monteux, on Jan. 29. . . . On Jan. 17, in Boston's Jordan Hall, **Walter Benton's** "This is My Beloved" was heard for the first time in a recital by baritone Rand Smith.

**Renato Bellini's** Preludio and Humoreske for orchestra was given its premiere by the Scarlatti Society of Naples, conducted by Franco Caracciolo, on Jan. 4. In its original piano version the Humoreske was first played by Wilhelm Backhaus a few seasons ago.

A \$1,000 fellowship to assist younger composers in graduate study has been established at the Yale University School of Music. The grant will be awarded for the first time during the 1955-56 academic year and will be based primarily on the quality of three or more compositions written by the applicant, which must be sent to the school before April 1.

## CONTESTS

LOS ANGELES PHILHARMONIC COMPOSITION CONTEST. Auspices: Los Angeles Philharmonic Women's Committee. For an unpublished orchestral work. Open to American composers between 20 and 35 years of age. Award: \$1,000, and performance by the orchestra. Deadline: June 1. Address: 427 W. Fifth St., Los Angeles 13.

UNIVERSITY OF CALIFORNIA YOUNG

ARTISTS CONTEST. Auspices: Committee on Fine Arts Productions. Open to residents of the State of California, not more than 28 years of age. Three awards of \$100 each. Deadline: March 1. Address: University Extension, Fine Arts Productions, Los Angeles 24.

YMW & YWHA YOUNG ARTISTS CONTEST. Auditions held in May. Open to young pianists, violinists, cellists, and singers who have not as yet made a major debut in New York City. Award: \$100, and a debut recital at the Y's Kaufmann Auditorium. Address A. W. Binder, music director, Lexington Ave. at 92nd St., New York 28.

**Charles Haubiel**, of New York, won the Mendelssohn Glee Club's fourth annual award contest with his original composition for male voices "The Revolt of the Hills".

**Roberta Lynn Hartman**, violinist, of Trenton, N. J., was winner of the \$1,000 prize in the third annual competition for the Anna B. Stokes music scholarships.

**Ramiro Cortes**, of Los Angeles, has been named winner of the tenth annual George Gershwin Memorial Contest for the best original unpublished orchestral work by a young American composer. Mr. Cortes' composition, "Sinfonia Sacra", will be performed by the New York Philharmonic-Symphony, under Dimitri Mitropoulos.

### Sigma Alpha Iota Awards Works for Concert Premieres

Three new compositions in the Sigma Alpha Iota American Music Awards program will be given first performances in New York and Washington, D. C., in February, it is announced by that national music fraternity. A concert to be conducted by Margaret Hillis at Carl Fischer Concert Hall in New York on Feb. 17 will include Norman Dello Joio's "Adieu, Mignonne" and Francis J. Pyle's "The Fall". At the Coolidge Auditorium, Library of Congress, Washington, on Feb. 18, the Albeneri Trio will premiere a new Piano Trio by Ross Lee Finney. The scores to be premiered are being given to the fraternity for publication by Carl Fischer, Inc., in the Sigma Alpha Iota Modern Music Series.

### Yale University Gets Complete Ives Manuscripts

Mrs. Charles E. Ives, widow of the noted American composer, has donated the complete collection of Ives's manuscript works to Yale University. The donation was announced during Yale's Centennial of Music Instruction prior to a lecture by Leo Schrade on the composer. The Ives collection will be brought to Yale early this fall and will be housed in a special Ives Room in the new Music Library. Ives, who died last spring close to his 80th birthday, received a B.A. from Yale in 1898.

## University of Toronto ROYAL CONSERVATORY OF MUSIC SUMMER SCHOOL 1955 — July 4 - July 29

### MASTER CLASSES

Aksel Schiøtz, voice  
Alexander Schneider, violin  
Zara Nelsova, 'cello  
Pierre Souvairan, piano  
Alfred Gallodoro, clarinet-saxophone

TEACHER'S COURSES — piano, voice and theory

Distinguished international faculty in voice, instruments.  
Summer Study at Canada's largest Music School.  
Visits to the Stratford Music Festival

For complete information write: —  
Boris Berlin, Director

Royal Conservatory of Music Summer School  
Toronto 2B, Canada

## BOSTON CONSERVATORY of MUSIC

ALBERT ALPHIN, Dir.  
26 FENWAY, BOSTON, MASS.  
A Complete School of MUSIC, DRAMA and DANCE  
Degree, Diploma, Certificate Courses. Faculty of 50.  
Dormitories for Women. Catalog on request.  
Member of National Association of Schools of Music

## PEABODY CONSERVATORY College of Music

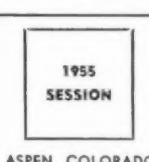
REGINALD STEWART, Director  
Complete musical training in all branches. Diploma, M. Mus., B. Mus., Teacher's Certificate.  
Affiliation with Johns Hopkins University, Goucher and Loyola Colleges. Member of the National Association of Schools of Music. Dormitories.

SUMMER SESSION — JUNE 27 — AUGUST 6  
Registrar 17 E. Mt. Vernon Place, Baltimore 2, Maryland

## CINCINNATI CONSERVATORY OF MUSIC

William S. Naylor, Ph.D., Director and Dean of Faculty  
A distinguished professional school of music and the allied arts.  
Degree courses with majors in Piano, Voice, Orchestral Instruments,  
Organ, Composition, Music Education  
Affiliated with the University of Cincinnati. Member of the National Association  
of Schools of Music  
Catalog will be sent on request

Cincinnati 19, Ohio



1955  
SESSION

ASPN MUSIC SCHOOL  
in conjunction with Aspen Music Festival  
Outstanding artist faculty in all departments  
Catalog on request. Address: Norman Singer, Dean  
327 West 76th St., New York 23, N. Y.

## The Cleveland Institute of Music

WARD DAVENNY, Director  
3411 Euclid Ave., Cleveland 15, Ohio  
Member of N.A.S.M.

Bachelor of Music, Master of Music,  
Bachelor of Science in Education\*  
(\*by transfer to Kent State Univ. or Western Reserve Univ.)

## NEW YORK COLLEGE of MUSIC

77th Anniversary Year  
114 East 85th St., New York 28

RE 7-5751

Chartered 1878  
Arved Kurtz, Director

Courses leading to Diploma,  
Individual and Class lessons.

PHILADELPHIA MUSICAL ACADEMY  
Founded 1829  
DISTINGUISHED FACULTY  
Assoc. Mem. N.A.S.M.—Jani Szanto, Director  
1617 Spruce St., Philadelphia 3, Pa.

## MANHATTAN SCHOOL OF MUSIC

BACHELOR AND MASTER OF MUSIC DEGREES

Janet D. Schenck, Dir.

EN 9-2202

HARTT COLLEGE OF MUSIC  
Bachelor and Master Degrees, and special  
courses in all fields of music study  
Moshe Paranav, Director • 187 Broad St., Hartford 5, Conn. • Member N.A.S.M.



BALDWIN - WALLACE CONSERVATORY OF MUSIC  
Berea, Ohio (Suburb of Cleveland) Cecil W. Munk, Director  
Courses leading to degrees B.Mus., B.Mus. in Church Music, B. Mus. Ed., and  
B.A. with music major

## RECITALS in New York

continued from page 24

example, he obviated the dryness of the opening passages in the final *Presto agitato* of the so-called "Moonlight" Sonata by a judicious use of vibrato pedaling on the upward sweeping arpeggios instead of pedaling merely the *sforzando* chords as indicated. The whole movement, as he played it, surged with a fiery and overwhelming impetuosity. Likewise, the final movement of Op. 2, No. 3, was taken considerably faster than the indicated *Allegro assai* might warrant, yet it was so distinctly articulated, so imaginatively phrased and colored as to be one of the evening's highlights.

The pianist was no less impressive in the slow movements. The familiar *Adagio* of the "Moonlight" Sonata was played with a finely modulated singing tone that seemed to float atop the subdued triplets, and the *Adagio* of Op. 2, No. 3, was notable for its introspective intensity and emotional projection of mood.

Mr. Gulda tried to make too much of the first movement of the little Sonata in G (he went at it as though it were the "Hammerklavier") and too little of the first movement of the E flat Sonata, Op. 31. In the *Scherzo* of the latter, the pianist apparently concentrated on the *Vivace* and overlooked the preceding word, *Allegretto*, to the detriment of the staccato bass line, which was skimmed over so fast as to be hardly audible. Aside from these indiscretions, Mr. Gulda's Beethoven playing was always authoritative and exemplary. —R. K.

**Fredell Lack, Violinist**  
Town Hall, Jan. 21

Fredell Lack returned to Town Hall with a program consisting of Mozart's Sonata in B flat, K. 378; the *Grave* and *Fugue* from Bach's Sonata in A minor for unaccompanied violin; Prokofieff's Sonata No. 1, in F minor; Chausson's "Poème"; Paganini's "La Campanella"; two excerpts from Copland's "Billy the Kid"; and a "Slow Dance" by George Barati, which was performed for the first time. In playing through this list of diverse and interesting fare, Miss Lack revealed again her versatility and schooled musicianship, in performances marked generally by technical security and interpretative directness. In the Bach movements, there were moments of

faulty intonation and varying meter, but the violinist's tone was always high-grained and expressive. The highlight of the evening was undoubtedly Prokofieff's sonata, in which she delineated the changing moods with broad dynamic contrast and considerable subtlety of color. Along with the Copland transcriptions and the rather contrived Barati work, it heightened one's impression that the artist was most at home in the modern idiom. Her reading of Chausson's "Poème", however, was sensitively proportioned as to tone and made its point as a personal evocation of the music. —C. B.

**Lois Marshall**

**Lois Marshall, Soprano**  
Town Hall, Jan. 23, 2:30

Lois Marshall's debut here two years ago as a Naumburg winner had proved exciting; her subsequent appearances here as soloist under Toscanini with the NBC Symphony and under Sir Ernest MacMillan with the Toronto Symphony had strengthened first impressions. Happily, this recital was in no way disappointing, and it is safe to say that few vocal recitals in Town Hall this season will be as good.

The young Toronto soprano has a strong, clear voice—a trifle cool in basic texture—but capable of all sorts of color. She has been schooled to the point where she can sing just about anything she wants to with complete ease, flexibility, and accuracy. Unusual intelligence, style, and musicianship are hers, too. But most important—and it is the factor that makes her a genuine, mature artist—is her power to project with great immediacy and conviction what she feels about the words and music she is singing; singing seems as natural to her as speech to a great actor.

Miss Marshall's program, technically and musically exacting, was made up of four masterpieces—Purcell's "Three Divine Hymns", Brahms's "Four Serious Songs", the aria "Non mi dir" from "Don Giovanni", Ravel's "Shéhérazade"—and some impeccably arranged folk songs. For her encores she turned to Mozart's "Alleluja", another folk song, and two contrasting arias, "Una voce poco fa" from "The Barber of Seville" and "Pace, pace" from "La Forza del Destino".

In Miss Marshall's performances, the Purcell "Hymns" ranged from the blazingly proclaimative—like sermons in song—to the ineffably lovely, as the final "Hallelujah's" fell and imperceptibly died away. The Brahms cycle was sung as movingly as I ever hope to hear—particularly unforgettable in the bleak dignity of the "O Tod" and in the rich magnificence of the final "Wenn ich mit Menschen". The sense of ecstasy of the Ravel cycle, the tenderness and sly humor of the folk songs, the glinting, brilliant fun of the Rossini aria, and the Italianate passion of the Verdi aria were all as perfectly conveyed, with the voice seeming to change color and quality as it was adapted to one style and then another.

Weldon Kilburn, Miss Marshall's accompanist and teacher, played with comparable musicianship. May Miss

Marshall return soon to give us more recitals of this caliber. —R. A. E.



**Lisa Della Casa**

**Lisa Della Casa, Soprano**  
**Joanna and Nicolai Graudan, Piano and Cello Duo**  
Town Hall, Jan. 23, 5:30

This program, presented by the Concert Society of New York, was shared by the excellent performing team of Joanna and Nicolai Graudan, and Lisa Della Casa, making her initial New York appearance on the recital stage.

Undeniably, the spotlight fell on Miss Della Casa, who has become familiar to Metropolitan operagoers, but was yet to be heard under more intimate circumstances. Her part of the program was devoted to the aria "Es blau die Nacht" from Handel's "Julius Caesar"; "Kommt, eilet und laufet" from Bach's "Easter" Oratorio; and the "Four Last Songs" of Strauss. The Handel and Bach arias, though they contained many moments of stunning vocalism, served mostly as warm-up pieces for the Strauss songs, which followed the intermission. Here, in style and technique, Miss Della Casa proved what we have long suspected from her recorded performances, that she is one of the foremost interpreters of Strauss today. These four songs, "Frühling", "September", "Beim Schlafengehen", and "Im Abendrot", comprise Strauss's final testament as a composer, and Miss Della Casa conveyed their emotional intensity with sumptuous tone. For dynamic control and nuance, her singing of the haunting "Im Abendrot" could hardly be matched, and a refined sense of phrasing and tonal color was at all times in evidence. Remarkably sensitive accompaniments were provided by Arpad Sandor, and Carleton Sprague Smith was on hand for the flute obbligatos in the Bach aria.

The Graudans opened the program with Beethoven's Cello Sonata in G minor, Op. 5, No. 2, and closed it



**Joanna and Nicolai Graudan**

with Mendelssohn's Sonata in D major, Op. 58, No. 2. Mr. Graudan's cello playing was marked by technical finesse and interpretative sincerity, but his rather edgy tone was not always appropriate to the music at hand. Together, however, he and his wife achieved a nice balance of sound and a notable unity of style. —C. B.

**Mattiwilda Dobbs, Soprano**  
Town Hall, Jan. 23 (Debut)

The first New York recital of Mattiwilda Dobbs (though she had appeared elsewhere in the country on a short tour and sang *Zerbinetta* in "Ariadne auf Naxos" in Manhattan last season) attracted an overthronged house, including many notables. The American soprano who has won unusual European successes, and has appeared at La Scala, Covent Garden

and Glyndebourne, among other centers, is undoubtedly a personality. Handsome and stately, gowned strikingly in an American beauty shade, Miss Dobbs moved with poise and great vitality through a program of taxing proportions.

Her concert opened with a novelty, "Cuadro Madrigales Amatorios", by the contemporary Spanish composer Joaquin Rodrigo—four short pieces with folkish texts and interesting vocal effects, including some that suggested the Auvergne songs of Cante-loube. They were sung with various vocal colors—some chattery and childlike, others with designedly "white" and shrill florid passages.

From these, Miss Dobbs proceeded to a group of lieder by Schubert, including "Heidenröslein", "Die Entzückung an Laura", "La Pastorella", "Nacht und Träume", and "Liebhaber in allen Gestalten". Her command of tones was shown at its best in such works as "Nacht und Träume". The singer did not plumb any very notable emotional depths, however. She excelled in the lighter phases, and revealed notable charm in "La Pastorella".

The following novelty by Werner Egk, "Variationen über ein altes Wiener Strophenlied", is a bravura piece of considerable demands and



**Mattiwilda Dobbs**

called forth remarkable coloratura effects, some of which were amazing in their sheer virtuosity. Certain other passages were less impeccable in command of pitch and immaculate phrasing. A Mendelssohn lied was sung beautifully as an encore.

Four songs by Richard Strauss were done with considerable virtuosity and unfailing personal appeal. The works chosen were in the lighter vein of this composer—"An die Nacht", "Säusle liebe Myrtle", "Als mir dein Lied erklang", and "Amor"—the last being a remarkable exhibition of florid singing.

The two closing groups were devoted to Roussel's ingratiating and dainty "Trois Chansons Chinoises" and Milhaud's neo-classic settings of "Quatre Chansons de Ronsard". Miss Dobbs gave workmanlike readings of the Roussel. In the Milhaud, the soprano provided a consummate reading of "A Cupidon", delicious in mood and realization.

Her great assets of personal magnetism, intelligence and beauty, as well as a highly developed technique, did much to conquer her audience, despite a voice that at times seemed rather small and occasionally white in timbre. Among the encores, she sang with especial beauty Reynaldo Hahn's "Si mes vers". The accompaniments of Paul Berl were effective. —R. M. K.

**Mary Canberg, Violinist**  
Town Hall, Jan. 24

In her second Town Hall appearance, Mary Canberg showed herself an artist who disdains the crowd-pleasing devices at the disposal of the violinist. She got through the recital on sensibility and musical intelligence without exaggerated effects.

The Corelli Sonata in D revealed little of Miss Canberg's genuine sensitivity. The smallness of her tone and the precision of her playing gave an impression of coldness that was not dispelled until later, in the French Sonata. Here, the effect of her nu-

(Continued on page 29)

**American Theatre Wing**

**The Official Training Program of the Entertainment Industry Offers:**

**COURSES** in Opera, Concert, Musical Comedy, Operetta, TV and Radio

**SPECIALIZED PRACTICAL INSTRUCTION** in every phase of training the voice and in developing acting ability under recognized leaders professionally active in their fields.

**ALSO COURSES IN COMPOSITION AND CONDUCTING**

Music Division

**American Theatre Wing**  
351 West 48th St., New York 36

**Philadelphia Conservatory of Music**  
78th Year

MARIA EZZERMAN DRAKE, Director  
Piano, Orchestra, Opera, Chorus, Strings, Composition, Voice, Winds.  
Degree Courses  
216 S. 20th St. LOcuest 7-1877

continued  
sicianship overplayed  
passages the sober  
the storm  
did not co  
The F  
Violin ca  
crisp, Mi  
work was  
tent. Mi  
in short  
Haieif  
The last  
etto", r  
melodious  
accompani

Alexande  
Carnegie

Mr. B  
most ma  
tuoso pi  
many a  
play in t  
sovereign  
as he do  
Openin  
great C  
stress wa  
elements  
lower thi  
ance of S  
D (Lon  
harpisch  
sion some  
pianistic  
gainsaving  
ripped a  
vescent s

It was  
of the ro  
gram, he  
really let  
the room  
lengthy a  
Sonata w  
intensity,  
ing tonal  
nical man  
lowed fr  
imaginat

Long  
Mr. Br  
played t  
more bea  
occasian  
the And  
ing brill  
naise, as  
memorab  
Waltz, C  
the open  
the G m  
were tak  
taste, th  
was sun  
magical  
splendid  
of the C  
lowsley's  
performa  
dans' Pe  
Barbaro'.  
He is als  
understan  
ing a I  
musical  
technical  
the 12th

Mischa L  
Carnege

This r  
listin  
program  
known c  
is partic  
concert  
major, w  
pathetic  
played w  
particular  
ghetto, w  
ments en

## RECITALS in New York

continued from page 28

sicianship, in a work that is often overplayed, but contains remarkable passages of quiet lyricism, revealed the soberer beauties of the piece. But the stormy passages that set these off did not come through as contrasts.

The Prokofieff Sonata for Solo Violin came off very well. Dry and crisp, Miss Canberg's playing of this work was perfectly suited to its content. Miss Canberg was then heard in shorter works by Wieniawski, Haeff, Szymanowski, and Newlin. The last named composer's "Adagietto", receiving its New York premiere, proved to be sensitive and melodious. Artur Balsam was the accompanist. —J. S.

*Alexander Brailowsky, Pianist  
Carnegie Hall, Jan. 25*

Mr. Brailowsky gave one of the most magnificent exhibitions of virtuoso piano playing heard here in many a moon. Few pianists today play in the grand manner with such sovereign ease, freedom and abandon as he did on this occasion.

Opening his recital with Mozart's great C minor Fantasy, in which stress was placed upon the dramatic elements in the score, the pianist followed this with a whirlwind performance of Scarlatti's virtuosic Sonata in D (Longo 461). A purist-minded harpsichordist would, no doubt, question some of Mr. Brailowsky's purely pianistic effects, but there was no gainsaying the fact that the work rippled along with a gay and effervescent sparkle.

It was when he came to the music of the romantic composers in his program, however, that Mr. Brailowsky really let himself go. He brought out the romantic ardor of Schumann's lengthy and difficult F sharp minor Sonata with a rapturous emotional intensity, with rich, warm and glowing tonal colors, and with the technical mastery and assurance that allowed free rein to the fancy and imagination.

Long known as a Chopin player, Mr. Brailowsky has probably never played the works of this composer more beautifully than he did on this occasion. The haunting loveliness of the Andante spianato and the glittering brilliancy of the ensuing Polonaise, as he played them, were alike memorable. He made the A flat Waltz, Op. 42, swirl along. Although the opening and closing sections of the G major Nocturne from Op. 37 were taken a trifle too fast for my taste, the lullaby-like middle section was sung on the keyboard with a magical wistfulness. There were splendid moments, too, in his playing of the G minor Ballade. Mr. Brailowsky's sensitive and imaginative performances of Debussy's "Reflets dans l'eau" and Bartok's "Allegro Barbaro" were also worthy of note. He is also one of the few pianists who understand the vanishing art of making a Liszt Rhapsody an exciting musical adventure instead of a mere technical tour de force as he did with the 12th in this recital. —R. K.

*Mischa Elman, Violinist  
Carnegie Hall, Jan. 26*

This recital of the celebrated violinist drew a large audience. His program was made up largely of well-known classics in which Mr. Elman is particularly adept. He opened his concert with Handel's Sonata in D major, with Joseph Sieger as a sympathetic co-artist. The work was played with smoothness and had particular beauty of tone in the Largo, while the more rapid movements emerged in sprightly fashion.

—J. S.

The Beethoven "Spring" Sonata, with its delectable, sunny style and melodic playfulness, was set forth with a sensitivity and charm that made it stand out among the evening's offerings. An entry from the late Romantic field, Lalo's "Symphonie Espagnole", was performed with a broader manner, and with a greater measure of vibrant tone, the best effects being achieved in the Andante.

After the intermission, Mr. Elman offered a novelty, a Sonatina for Violin and Piano by Werner Josten. This three-movement work is written



Mischa  
Elman

in a mildly dissonant idiom, but with broad and simple outlines, and represents, perhaps, an attempt of a serious musician (Josten has long been associated with Smith College as professor of music) to produce a work in the popular vein. Despite some impish touches, the Sonatina impressed as being conventional and overslender in content, though well written and performed.

The final group was devoted to shorter pieces—"Rêve d'Enfant", Op. 14, by Ysaye; a Scherzo by Tchaikovsky; "Yemenite Wedding Dance" by Marc Lavry; and Wieniawski's Polonaise Brillante in D major. Mr. Elman added encores. —R. M. K.

*Dessoff Choirs  
Town Hall, Jan. 26*

Paul Boepple directed the Dessoff Choirs in an entire program of music by Palestrina. There is no striving for effect in this music, but rather a calm praise of a completely accessible God. Mr. Boepple's sympathy for this music was evident, and, with the exception that the choir at times seemed too large and some of the polyphony was thereby made indistinct, the pieces chosen sounded forth with a living reverence that had nothing of the antiquarian about it.

The moving "Magnificat" was followed by one of the most beautiful of Palestrina's Masses, "Assumpta est Maria". The continual use of the upper register of voices gives a light and transparent texture to the music, and the interweaving of parts a richness and unity of effect that was realized beautifully by the choir. An instrumental piece was then heard, "Exercizi sopra la Scala", a work in four voices attributed to Palestrina, which the Galimir String Quartet played as a lighter interlude. The "Stabat Mater" is a powerful, heavy-textured work, and was sung with great force. Leslie Chabay was tenor soloist with the Galimir Quartet in a "spiritual madrigal" set to texts from the "Song of Songs". This rarely heard work is a fusion of Palestrina's secular and ecclesiastical styles, and has great beauty and a sensuous suavity of line. Mr. Chabay sang with great purity of feeling, and he was ably supported by the strings. The motet "Assumpta est Maria", which concluded the program, was in a livelier vein than the previously heard Mass of the same name.

## BELLINI

Teacher of Singing  
Coach • Composer

Studio: 171 W. 71st (Apt. 12A) N.Y.C.

DIMITRI MITROPOULOS.  
"Outstanding voice builder and musician"

MARGARET HARSHAW:  
"masterful help"

ELEANOR STEBER:  
"an inspiring maestro"

TR 4-9068

Res.: CO 5-7975

**MARGOLIS**  
Only voice teacher of  
ROBERT MERRILL  
Current teacher of Met Opera stars: RIGAL • HINES • MADEIRA  
SULLIVAN • PECHNER • LUBEN VICHEY • HAWKINS  
(formerly Vichegonov)  
152 WEST 57TH STREET, N. Y. C.  
Phone CO. 5-9155

## ROSALIE MILLER

Teacher of many successful singers including  
THREE WINNERS, METROPOLITAN OPERA AUDITIONS of the AIR  
200 West 57th St., New York. Phone Cir. 6-9475—By appointment only: Miss E. Holt, Secy.

**CHARLES G. READING**  
257 WEST 86th St., N. Y. C. TR 7-7573

TEACHER OF SINGING  
Assistant to the late Giuseppe De  
Luca, and the only person authorized  
to carry on his teaching of  
the "Art of Bel Canto."

**BERNARD TAYLOR**  
464 Riverside Drive • Tele.: MOnument 2-6797  
Teacher of Singing  
Formerly for 22 years  
member of Vocal Faculty  
Juilliard School of Music

**BELLE JULIE SOUDANT TEACHER OF SINGING**  
Faculty: Juilliard School of Music  
Studio Address: 200 West 57th Street, New York

**WILLIAM PIERCE HERMAN**  
Teacher: PATRICE MUNSEL, ROBERTA PETERS,  
DOLORES WILSON, NORMAN SCOTT of  
the Metropolitan Opera Association  
19 E. 94th St., N. Y. 28  
ATwater 9-6735

**RUBINI-REICHLIN**  
Voice—152 W. 57th St., NYC—CI 7-2636—Summer Classes, Lenox, Mass.

**LOTTE LEONARD**  
Juilliard School of Music • Mannes College of Music  
PROFESSOR OF SINGING

**Frantz PROSCHOWSKI**  
Voice Teacher Vocal Advisor to Nadine Conner  
180 West 58th Street, New York City Telephone CO 5-2136

**LILLIAN NICHOLS**  
Contralto—Metropolitan Opera  
Teacher of Singing  
Studio: 616 Steinway Bldg. PL 7-1773  
Member: N.Y.S.T.A. & N.A.T.S.

**MO NANDO BENVENUTI**  
Complete Vocal and Repertoire Guidance  
Via Castelvetro 9  
Milano, Italy  
Successfully Tutored American Artists include:  
DOLORES WILSON, GEORGE LONDON,  
NELL TANGEMAN, TERESA RANDALL,  
CHARLES PLATTE, ELLEN REPP.

**M. FIVEISKY**  
Pupil of Rimsky-Korsakoff  
Formerly Conductor of  
Moscow Grand Opera  
With Chaliapin in U.S.A.

**Picture Miniatures . . .**  
Decorative  
Appealing  
Instructive

## IMMORTAL MEN OF MUSIC

ABT  
BACH  
BEETHOVEN  
CHOPIN  
GLUCK  
GOUNOD  
GRIEG

HANDEL  
HAYDN  
HOFMANN  
LISZT  
MENDELSSOHN  
MOZART  
PADEREWSKI

PAGANINI  
ROSSINI  
RUBINSTEIN  
SCHUBERT  
SCHUMANN  
J. STRAUSS  
WAGNER  
WEBER

This set contains 22 excellent reproductions (5 1/2 x 8 inches) of original drawings, beautifully reproduced on sepia paper. They are suitable for personal as well as classroom use. (Ideal for framing.)

Complete Set (22 Pictures) . . . . . only \$2.00

Send \$2.00  
or  
Money Order to:

L. J. MORTON, 48-43 61st St., Woodside 77, N. Y.

## EDUCATION

### SOLON ALBERTI

"TEACHER OF SINGERS"  
VOICE TECHNIC, COACHING IN  
OPERA — CONCERT — ORATORIO  
Hotel Ansonia, Broadway & 73rd St.  
New York 23. SU 7-1514

### JORGE BENITEZ

Voice Placement and Teacher of Singing  
Highly endorsed by Emilio de Gogorza  
250 W. 82 St., N.Y.C. TR 7-9453  
Appointments made from 4 to 6 p.m.

### BERKLEY SUMMER MUSIC SCHOOL

at Bridgton Academy,  
North Bridgton, Maine  
6 WEEK SESSION: July-August, 1955  
for String Players and Pianists  
Individual Lessons. Chamber Music Featured.  
For booklet write Rm. 1011,  
113 W. 57th St., New York 19, N.Y.

### HELEN CHASE

Voice Teacher of Outstanding Artists  
Concert—Opera—TV—Radio  
Recordings  
Member NYSTA & NATS  
251 W. 92 St., N.Y. 25 — TR 7-9192

ALBA  
**CLAWSON**  
TEACHER OF VOICE  
Teacher of Miss Jo Sullivan  
1425 Broadway, New York (Studio 63)  
LO 5-3249

**CORNELL of IOWA**  
Conservatory of Music  
PAUL BECKHELM, Ph.D., Director  
Home of the oldest May Music Festival  
West of the Mississippi River  
Mount Vernon, Iowa

**VERA CURTIS**  
(formerly Metropolitan Opera Co.)  
TEACHER OF SINGING  
Member: NYSTA and NATS  
17 East 86th St., N.Y. Atw 9-5308

**AMY ELLERMAN**  
COMPLETE VOCAL TRAINING  
Member: NYSTA and NATS  
260 W. 72nd St., N.Y.C. TR 7-0466

**MAY L. ETTS**  
Associate to Guy Maier  
CLASSES and PRIVATE LESSONS in  
PRINCIPLES OF TECHNIQUE  
Studio: 709 Steinway Building  
113 W. 57th St., N.Y. 19 Phone: Taylor 7-7728

MARINKA  
**GUREWICH**  
TEACHER OF SINGING  
Faculty: New York College of Music  
333 Central Park W., NYC AC 2-7573

**LOLA HAYES**  
TEACHER OF SINGING  
Studio: 1200 5th Ave., N.Y.C. TR 6-2989

**Frederick HEYNE**  
Tenor  
Concert—Opera—Oratorio  
Teacher of Voice  
259 W. 12th St., NYC 14 WA 9-2660

**EDWIN HUGHES**  
PIANISTS PREPARED FOR PUBLIC PER-  
FORMANCE AND FOR COLLEGE  
UNIVERSITY AND CONSERVATORY  
TEACHING POSITIONS  
117 East 79th Street, New York, N.Y.

**ARTHUR KRAFT**  
Teacher of  
MAC MORGAN & WM. WARFIELD  
Eastman School of Music  
Univ. of Rochester, Rochester, N.Y.

**Lucile LAWRENCE**  
Concert Harpist—Teacher  
Co-author "Methods for the Harp  
and Modulations for the Harp"  
Published by Schirmer  
Studio David Mannes School  
157 E. 74 St., N.Y.C. BO 3-3035

### The Carl Friedberg Music Foundation

is offering a scholarship for study with Mr. Friedberg during the 1955-56 season in New York. Young pianists between the ages of 16 and 25 are eligible. Auditions will be held at the end of May. Application forms and particulars may be obtained from Lenny Epstein, secretary of the foundation, at 401 West End Ave., New York 24. The deadline is May 15.

**Rosalie Miller** will conduct a voice clinic at the University of Tennessee, Feb. 21 and 23, and will be a judge for the finalists in the competition for the Grace Moore Memorial Award for study at the university. She will name the winner and present the award at the Knoxville Symphony concert on Feb. 22. Regina Resnik has established a yearly scholarship for study with Miss Miller, to commemorate the Metropolitan Opera soprano's 15 years of study with Miss Miller.

**Judson League**, organist and teacher of singing, is spending the next six months in Greeneville, S.C.

**Frantz Proschowski's** pupil Marlys Watters recently won the Blanche Thebom scholarship and was signed to appear under the management of National Concerts and Artists Corporation.

**Hunter College's** opera workshop held an open competition for scholarships on Jan. 26 and 27. Three students from the workshop who have recently embarked on their professional careers are William Stelling, tenor, who is currently under contract to the Hamburg Opera House; Hans Kuhn, tenor, under contract to the Würzburg Opera House; and Stewart Manville, who is at the Nürnberg Opera House as assistant stage director.

**The Mannes College of Music** concert calendar this month includes an all-Brahms chamber program on Feb. 2 and a piano recital by Charles Milgrim, on the 9th.

**Harriet Alban**, soprano, of the **Manhattan School of Music**, will be heard in a recital at the Museum of the City of New York on Feb. 6.

**The New York Singing Teachers' Association** presented the first of two young artist concerts at Carl Fischer Hall on Jan. 19. Those heard were Sandra Barnette and Emilia Cundari, sopranos, and Robert Kurrus, baritone.

**Joseph Florestano**, reporting on the activities of his pupils, announces that Irma Cooper, soprano, began her third season in Germany with an appearance in the title role of Strauss's "Arabella", in October. Mezzo-soprano Suzanne Lake has settled in Chicago for the local run of "The King and I", in which she sings the role of Tup-Tim. Louise Cella, mezzo-soprano, sang several performances of "Carmen" with the Amato Opera in December, and soprano Jean Maretta appeared in the NBC-TV production of Puccini's "Sister Angelica". Brayton Lewis, bass, appeared recently in one of the Peabody Conservatory's Candlelight Series in Baltimore.

**The Chatham Square Music School** has received a contribution to its Arturo Toscanini Scholarship Fund from Mr. Toscanini. The current holder of the scholarship, which provides tuition for one season, is Edwin Hymowitz, pianist, of Philadelphia.

**The Amato Opera Theater**, which has inaugurated a number of tour appearances this season, will present its production of "La Bohème" at the United States Military Academy at West Point on Feb. 21. It will be the first opera ever to be given at the Academy.

**The Merry-Go-Rounders** have received an award for their distinctive contributions to the dance in America from the Dance Business Group.

Established as an adult repertory company performing for children under the artistic direction of Doris Humphrey and the administrative direction of Bonnie Bird, the Merry-Go-Rounders introduced a new ballet entitled "Ballet Charades" in their program of Jan. 23.

**The Los Angeles County Museum** is presenting an all-Beethoven cycle in its Sunday afternoon chamber-music series, January through March. These concerts are open to the public and are made possible through the cooperation of five community organizations—the Los Angeles County Board of Supervisors, through the Music Commission; the Music Performance Trust Fund of the Recording Industry; the American Federation of Musicians, Local 47; the museum itself, and the contributing artists.

**The Music Academy of the West** is offering two scholarships of \$500 each to young artists applying for the 1955 summer session at Santa Barbara. The scholarships will cover tuition and living expenses for the two-month session and are open to any applicant between 16 and 29 years of age. Information may be obtained from Russell L. Craft, scholarship chairman, 906 Gretna Green Way, Los Angeles 49.

**The Berkley Summer Music School** will open its fifth season at Bridgton Academy, North Bridgton, Me., on July 11, for string and piano students. Under the direction of Harold and Marion Berkley, New York violinist and pianist, the six-week session will include a series of evening concerts by faculty and guest artists, and afternoon programs by members of the student body. The New York address of the school is Room 1011, 113 West 57th St., New York 19.

**The Peabody Conservatory** has announced a three-day Bach festival of four concerts, under the general direction of Ifor Jones, beginning March 31. The festival will conclude with a performance of the "St. John Passion" by the Peabody Chorus and Orchestra under Mr. Jones. A program of music by faculty member Henry Cowell will be given at the conservatory on April 20. Mr. Cowell will participate as pianist.

**The Royal Conservatory of Music** in Toronto is setting up a Boris Hambourg Cello Scholarship Fund in memory of the distinguished Canadian cellist, and original member of the Hart House String Quartet. A special concert, at which several leading Toronto musicians contributed their services in order to establish the fund, was given under Boyd Neel's direction on Jan. 29.

**The Connecticut College School of the Dance** at New London has announced a new intensive two-week course for dance accompanists as part of its plans for the 1955 session. The six-week season of the School of the Dance will run from July 11 through Aug. 21. The eighth American Dance Festival is scheduled for the week of Aug. 15.

**The Santa Barbara College** of the University of California was host recently to Ralph Vaughan Williams, who was guest of honor at a performance of his opera "Riders to the Sea" by the college's opera workshop. The music department at Santa Barbara will also sponsor the fourteenth annual concerts by the All-California High School Symphony in February. The ensemble of young musicians will be conducted by its founder, Maurice Faulker, associate professor at Santa Barbara, and Richard Lert, conductor of the Pasadena Civic Orchestra.

**Murray Present**, a member of the music faculty at **Montclair State Teachers College** in Upper Montclair,

**RALPH LEOPOLD**  
Concert Pianist - Teacher  
30 W. 69th St., N.Y.C. TR 7-5879

**DARRELL PETER**  
PIANO • THEORY • COACHING  
Accredited "Progressive Series" Teacher  
Formerly: Faculty Juilliard,  
N.Y.U. and Manhattan School of Music.  
64 E. 34, N.Y. 16 MU 3-5538

**ANNE MARIE RANDAL**  
of Paris  
Specializing in  
French Song Repertoire  
40 E. 10 St., NYC 3 GR 7-6999

**RUTH SHAFFNER**  
SOPRANO — Teacher of Singing  
130 E. 40 St., N.Y.C. Tel MURRAY HILL 3-9510

**MADAME SOLANO**  
VOICE TEACHER BREATH CONTROL  
Opera and concert coach. Classical  
Span. songs. Beginners & professionals  
RI 9-6490  
415 Central Park W., N.Y.C. 25

**Pietro SOLDANO — SCHULEEN**  
Voice  
Members: NYSTA—NATS  
46 W. 84 St., NYC 24 TR 4-5699

**Sophie SOLOTAROFF**  
Pianist  
Exponent of  
BONPENSIERE IDEO-KINETIC METHOD  
Teachers: Advanced  
Sherman Square Studios, 160 W. 73rd St. NYC  
Phone TR 7-6700

**ZENKA STAYNA**  
Voice Teacher  
Teacher of Daniza Ilitsch and Inge  
Manski of Metropolitan Opera Assn.  
164 W. 79th St., NYC TR 3-9214

**ROBERT TABORI**  
Teacher of Singing  
Specialist in Voice Correction and  
Development  
61 W. 88 St., N.Y. 23, N.Y. TR 7-3081

**LOIS WANN**  
Oboist—Teacher  
Faculty Juilliard School of Music: Bronx House;  
Music School of The Henry St. Settlement  
77 Kensington Rd., Bronxville, N.Y.  
Tel.: DEerfield 7-1180

**FANNY WARBURG**  
Coach-Accompanist  
Lieder-Opera in 4 languages  
41 W. 82 St. (Apt. 7D), NY TR 4-2536

**ANGELA WESCHLER**  
Workshop and Seminar for  
Concert Pianists and Teachers  
Member Faculty: N.Y. College of Music  
171 W. 71 St., N.Y.C. SCHUYLER 4-7678

**LILI WEXBERG**  
TEACHER OF SINGING  
Voice Placement  
Faculty N.Y. College of Music  
Studio: 58 E. 86 St., NY 28 BU 8-7791

**IRENE WILLIAMS**  
VOCAL STUDIO  
1305 Spruce Street  
Phila. 7, Pa. Phone Pen. 5-3459

**DR. KONRAD WOLFF**  
CONCERT PIANIST—TEACHER  
Keyboard harmony, chamber music, coaching.  
Also: Washington, D.C.—WO 6-9888  
336 Fort Washington Ave., N.Y. 33, N.Y.  
WA 7-4622



# ORCHESTRAS in New York

continued from page 25

it is startlingly dramatic at times, foreshadowing such works as the Verdi Requiem in its boldness of coloring and subjectively emotional treatment of text. But again, it contains a wealth of beautiful music, and it is unmistakably the work of a genius. The chorus and orchestra were admirable, and the soloists were adequate (to put it generously). Miss Hillis conducted all of the works except the "Egmont" Overture with notable understanding, control, and expressiveness. Her faith in the "unpopular" Beethoven was amply justified.

—R. S.



Franco Autori

## Autori Substitutes For Cantelli

New York Philharmonic-Symphony, Guido Cantelli and Franco Autori conducting. Carnegie Hall, Jan. 20:

Adagio for String Orchestra . . . . . Barber  
Symphony No. 3 . . . . . Brahms  
"L'Après-midi d'un Faune" . . . . Debussy  
"The Fountains of Rome" . . . . . Respighi  
"La Valse" . . . . . Ravel

Brahms, whose romantic nature was harnessed by his overwhelming love for form, reconstructed the symphonic logic given us by Beethoven more than any other composer. The big sonata constructions remain some of the most difficult music to conduct because of their breadth and scope. Mr. Cantelli, conducting the Third Symphony, tried very hard for the broad effect, but the result was sluggish. The tragic resignation of the Andante was diluted; the Allegretto was listless and contained some rough spots; and in the final Allegro, he missed the major string climaxes by an undue affection for the winds and brasses. Perhaps these comments on the interpretation are really not fair, since the conductor was suffering from a virus infection that prevented him from continuing with the program at the conclusion of the Brahms. And he had conducted the lovely Samuel Barber piece with convincing restraint and long-arched phrasing.

Franco Autori, the orchestra's associate conductor, took over with no preparation and did a fine job with the remaining works—difficult scores to conduct! His experience and talent served him well, for the Debussy sounded fresh and had some originality about it; the Respighi, so musically vapid and yet so effective in atmosphere, received an intense and poetic reading; and "La Valse" was brilliant.

—M. D. L.

## American Symphony of New York Hunter College, Jan. 21

The world premiere of a Suite for Orchestra by Balandonck was a feature of this concert, given with Enrico Leide as conductor. The score is dedicated to the Polish Institute of Arts and Sciences, of which Dr. Oskar Halecky is president. Ewan Harborth, soprano, was heard in two excerpts from "La Bohème". Michael De Santis, harpist, was the soloist in two sections from a French Suite by Bach. Mozart's Symphony No. 40, in G minor, and Brahms's First Symphony were also played.

—N. P.



Nathan Milstein

## Milstein Marks 25th Year Since Philharmonic Debut

New York Philharmonic-Symphony, Franco Autori conducting. Nathan Milstein, violinist. Carnegie Hall, Jan. 22:

Overture to "L'Italiana in Algeri" . . . . . Rossini  
Violin Concerto . . . . . Beethoven  
"The Fountains of Rome" . . . . . Respighi  
"La Valse" . . . . . Ravel

Because of Mr. Cantelli's continuing indisposition, this Saturday evening concert was conducted by Franco Autori, associate conductor. He brought to his assignment a dignified podium manner and evident familiarity with the scores. He opened the concert with an animated but not overdriven reading of the Rossini overture.

Mr. Milstein, who had made his New York debut as soloist with the orchestra on Jan. 23, 1930, while still in his early twenties, was very warmly greeted. The ovation he received after his performance of the concerto was richly deserved, for he has matured greatly as a musician. He is today at the pinnacle of his artistry. The performance revealed a glowing and well-controlled tone, perfection of detail, and masterly poise. Mr. Autori provided a perceptive and finely paced accompaniment.

Although the Beethoven was the high point of the evening, there were colorful readings of the picturesques Respighi and Ravel works. The house was sold out.

—R. M. K.

## La Sonnambula Given By American Opera Society

Laurel Hurley, in the role of Amina, was the heroine, both literally and figuratively, of the revival in concert form of Bellini's "La Sonnambula" by the American Opera Society in Town Hall on Jan. 25. The work had not been heard in New York since Lily Pons last sang in it at the Metropolitan Opera in the 1934-35 season. Miss Hurley performed the role with great charm and dramatic appeal, with a keen sense of Bellini's exquisite nuances of melody, and with a vocal agility that was always at the service of a more penetrating musical purpose than mere acrobatics. Hers is rather a lyric soprano than a cascading coloratura by nature, but she sang so beautifully that one scarcely missed the weight and brilliance of tone in passagework that another type of voice would have had. Her singing of "Ah, non credea mirarti" was the high point of the evening, a piece of vocalism of which any artist might be proud.

Of the others, Cesare Siepi, as Roldof, was the most completely satisfying in vocalism and style. The story of "La Sonnambula" is so silly and the dramatic development so perfunctory that only extremely fine singing can imbue it with the excitement and lustre it needs. Charles Anthony, as Elvino, a role that was prized by some of the greatest Italian tenors of the 19th century, sang best in the middle range, where his voice had a pleasingly lyrical quality. Sarah

Fleming was a visually stunning and vocally capable Lisa; Nell Tangeman brought dramatic conviction to the role of Teresa; and Warren Galjour fulfilled his minor role as Alessio satisfactorily.

The work had been cut and pruned in a few places, but not in drastic fashion. The chorus, trained by Margaret Hillis, sang admirably; and the orchestra played in spirited style. Arnold U. Gamson conducted the work (as he has all of the other American Opera Society productions) with thoroughgoing musicianship and devotion. Some of his singers did not watch him as carefully as they should have (notably Mr. Anthony), but his beat was always firm and decisive.

—R. S.

## Communities To Observe Music Week in May

Again this year, Music Week will be celebrated beginning the first Sunday in May in more than 3,500 communities. The keynote for 1955 will be "Music Making Enriches Life", and the National and Inter-American Music Week Committee, whose offices are at 315 Fourth Avenue, New York 10, has published its annual "Letter of Suggestions" for local chairmen and workers. The principal participants in Music Week celebrations are churches, schools, music clubs, women's clubs, civic, recreation, and youth organizations. They use the occasion to stimulate year-round interest in music and music education, and to advance specific local music projects. This year communities are asked to promote music by the American composer and aid young talent.

# Berlin

continued from page 5

Faust dies, Busoni wished a youth with a twig in bloom to rise on the spot where the dead child was lying: a symbol of resurrection and of "eternal will". True, it is difficult to achieve this on the stage. But to leave this episode out is to weaken the idea that appears in Faust's monologue but needs to be presented also in visual form.

Richard Kraus conducted admirably in the most challenging assignment that he has faced in his Berlin career. The work had been prepared in masterly fashion and the chorus trained expertly by Ernst Senff. Mr. Kraus handled the baton clearly and sensitively, with a keen sense of climax and of style. The applause was sparse at the beginning, but the evening turned into a marked success, much of it owing to Mr. Fischer-Dieskau's performance. Berlin has had a masterwork restored to it.

## Detroit Orchestra Celebrates 25th Year

DETROIT.—The Scandinavian Symphony, of which Henri Nosco is conductor, will celebrate its 25th year with a special anniversary concert on Feb. 5. Claus Bahnson will be soloist in the Grieg Piano Concerto.

## OBITUARIES

### ANDRE DE RIBAUPIERRE

ROCHESTER, N. Y.—Andre de Ribau-pierre, 61, concert violinist and faculty member of the Eastman School of Music, died today at his home here after a long illness. Mr. de Ribau-pierre was born in Clarens, Switzerland, and studied with Gorski and Ysaye. From 1915 to 1919 he was a professor at the Lausanne Conservatory, and in 1921-23 was associated with the Cincinnati Conservatory of Music. From 1921 to 1929 he headed the violin department at the Cleveland Institute of Music. Mr. de Ribau-pierre was co-director of the Ribau-pierre Institute of Music in Lausanne from 1929 to 1948, and director of the violin department at the Geneva Conservatory, 1936-1948. He was first violinist of the Lausanne String Quartet from 1940 to 1947. After 1948 he served as visiting professor at the Eastman School of Music. He married Elisabeth Rebotier and they had two daughters.

### FRANCIS L. YORK

DETROIT.—Francis L. York, 93, organist, teacher and composer, died in Royal Oak on Jan. 13. He was director of the Detroit Conservatory of Music from 1902, also teaching piano, organ and theory there, and from 1943 to 1952 serving as its dean. Other schools with which he was associated were the University School of Music, Ann Arbor, 1892-96; as director of the piano department, at State Normal School, Ypsilanti, 1896-1909; and as chairman of the board with the Detroit Institute of Musical Art, 1927 to 1943. He married Mary Olive Albright, and they had three daughters.

### FERDINAND SCHUMANN

Ferdinand Schumann, grandson of Robert and Clara Schumann, died at Reinsdorf-bei-Zwickau, Germany, on Dec. 27 last, according to advices received recently by his nephew, Felix Schumann. Mr. Schumann, an apothecary, who was in his early 80s, lived in his youth in the household of Clara Schumann and was her pupil in piano and composition. He was a member of the advisory board of the Schumann Memorial Foundation of Rochester, N. Y., which received from him a large part of its collection of musical memorabilia for which it is seeking to erect a museum. An amateur pianist, he had also composed, including a set of Variations on an Old German Folktune. According to his own account, Mr. Schumann was the last person to play to Clara Schumann before her death, performing his grandfather's Intermezzo, Op. 4, which he stated was her favorite among her husband's works.

### ADOLF SENZ

Adolf Senz, 86, for some 50 years a wigmaker and make-up man for the Metropolitan and other opera companies and for films, died in New York on Jan. 26. Born in Salzburg, Austria, Mr. Senz was first associated with the Metropolitan from 1902 to 1910, when he left to work with the Boston Opera, and later the Chicago Civic Opera. In 1932 he returned to the Metropolitan and remained until his retirement three years ago. Known to singers as "Pop", he ministered to many celebrities. Two sons, a daughter, and a brother survive.

### DIANA D'ESTE

Diana d'Este, the former Kathryn Belle Powell, American opera singer, died on Jan. 23 in New York. Miss d'Este was born in Richmond, Va., and studied voice in New York with Victor Maurel from 1904 to 1908. She then went to Italy, where she appeared as a lyric soprano with various opera companies, as well as in Malta and Cairo. She was married to the late Baron Benedicto d'Altimonti. In later years she taught voice in this country. Surviving is a sister, Jean Powell.

De Bar  
Opera

NEW C  
mire of "a one-act  
nesse W  
faello de  
audience t  
College. The  
New C  
sociation v  
shared a "27 Wag  
liams. The  
sented in  
uled two-v  
The open  
letter from  
in the pos  
Orleans w  
granddaug  
memories  
Gras week  
comes to s  
terbrined  
lous bore  
paying the  
Therapen  
real secre  
The oper  
ing scene  
uses an en  
The wo  
Rescigno  
later hear  
niment w  
were sun  
Old Won  
the Spins  
voices an  
Ward wa  
of the wa  
Stuart as  
roles wer  
dinger. A  
De Ban  
some str  
provides  
dramatica  
seems to  
cini, Del  
others.  
The de  
James E  
by George  
Homer H  
ward Luce  
A mem  
by Eileen  
Both we  
the progr  
by the ca  
Alexander  
The New  
phony in  
Bloch's C  
Seventh  
noff's Se  
program,  
trained. I  
magnifice  
Nathan  
deus. H  
here, and  
of the o  
able read  
Concerto.  
The L  
sociation  
and the  
Municipal  
ence con  
Anshel  
privile  
The A  
Clubs o  
leges ga  
concert  
rected by  
Ella Fa  
lyric so  
baritone  
recent se

Paray  
Condu

DETRO  
engaged  
ductor  
der term  
ment w  
56 and

## De Banfield-Williams Opera in Premiere

NEW ORLEANS.—The world premiere of "Lord Byron's Love Letter", a one-act opera with libretto by Tennessee Williams and music by Raffaele de Banfield, attracted a large audience to Dixon Hall at Newcomb College. The work was presented by the New Orleans Opera Guild, in association with Tulane University, and shared a bill with a new short play, "27 Wagons Full of Cotton", by Williams. The double bill may be presented in New York after its scheduled two-week run here.

The opera has to do with a love letter from Lord Byron that remains in the possession of an elderly New Orleans woman, who has immured her granddaughter in the old house with memories of her past. During Mardi Gras week, a couple from Milwaukee comes to see the letter. She is a scatterbrained woman, her husband a bibulous bore, and they depart without paying the fee for viewing the relic. Thereupon, the old woman reveals the real secret of her meeting with Byron. The opera employs a flashback, showing scenes at the Acropolis, which uses an ensemble of three mimes.

The work was conducted by Nicola Rescigno with an orchestra of 47. In later hearings a two-piano accompaniment was planned. Leading roles were sung by Patricia Neway as the Old Woman and Gertrude Ribla as the Spinster, both showing excellent voices and acting ability. Cecilia Ward was effective in the short role of the woman visitor, as was James Stuatt as her husband. Pantomime roles were sustained by Beatrice Baldinger, Ann Scott, and Will Leonard. De Banfield's music is written with some strongly melodic pages, and it provides a pleasant (though rarely dramatically inflected) background. It seems to derive influences from Puccini, Debussy, and Respighi, among others.

The double bill was produced by James Elliott, with sets and lighting by George Hendrickson, costumes by Homer Pouport, and staging by Edward Ludlum.

A memorable joint recital was that by Eileen Farrell and Elena Nikolaidi. Both were in excellent voice, and at the program's conclusion were cheered by the capacity audience.

Alexander Hilsberg has conducted the New Orleans Philharmonic-Symphony in notable performances of Bloch's Concerto Grosso, Beethoven's Seventh Symphony, and Rachmaninoff's Second Symphony. His Bach program, using the Symphony Chorus, trained by Norman Bell, was truly magnificent. Recent soloists have been Nathan Milstein and Robert Casadesus, both long-standing favorites here, and Peter Markas, first cellist of the orchestra, who gave an enjoyable reading of Saint-Saëns' A minor Concerto.

The Ladies Guild of the Opera Association presented Menotti's "Amahl and the Night Visitors" in the larger Municipal Auditorium to a vast audience consisting mainly of young folk. Ansel Brusilow conducted the impressively performed work.

The A Cappella Choir and Glee Clubs of Tulane and Newcomb Colleges gave a serious and musically concert recently in Dixon Hall, directed by Cardon V. Burnham. Mary Ella Farkas, possessing a beautiful lyric soprano, and Ralph Slifkin, a baritone of talent and experience, were recent soloists at Loyola University.

—HARRY B. LOËB

## Paray Re-engaged As Conductor in Detroit

DETROIT—Paul Paray has been re-engaged as musical director and conductor of the Detroit Symphony under terms of a new two-year agreement which covers the seasons 1955-56 and 1956-57, it is announced by

John B. Ford, president of the Detroit Symphony Orchestra, Inc. The contract was negotiated in this city by Howard Harrington, manager of the orchestra, and Arthur Judson, personal representative of Mr. Paray. Mr. Harrington announced at the same time that, under terms of a new contract with the Detroit Federation of Musicians, the orchestra's 1955-56 winter season has been extended from 22 to 24 weeks. There will again be 18 evening concerts presented in Masonic Auditorium.

Mr. Paray became permanent conductor of the orchestra in 1952.

## Kansas City Orchestra Sends Tapes Abroad

KANSAS CITY, Mo.—By arrangement with the Bavarian Radio Network, the fourth pair of concerts by the Kansas City Philharmonic, conducted by Hans Schwieger at Music Hall on Dec. 21 and 22, was rebroadcast by means of tape recordings from Munich late last month. This was one of a series of international exchanges of tapes approved by the State Department that have been shared by orchestras in Strasbourg, France, and Osaka, Japan, in past years.

The program sent to Munich included one American work, Walter Piston's Toccata, and two German works, Mahler's First Symphony and Schumann's Konzertstück. Missouri Senator Stuart Symington recorded a brief intermission talk expressing for fellow Senators and the entire Congress "the desire that ties of friendship between our peoples may be drawn closer in a striving for a peaceful world of free peoples". Mayor William E. Kemp added greetings to Munich and assurance of our pleasure in receiving a recorded concert performance from them sometime in the future.

Margaret Harshaw, replacing Astrid Varnay, who was indisposed, appeared as soloist with the orchestra in its Dec. 7 and 8 concerts. She was heard in Wagner's "Wesendonk" songs and the final scene from Strauss's "Salomé", singing with superb artistry. Mr. Schwieger and the orchestra augmented the Strauss excerpt with a particularly brilliant performance. —BLANCHE LEDERMAN

## Athens Applauds American Singers in Porgy and Bess

ATHENS.—A distinguished audience, headed by the King and Queen and many government officials, on Jan. 20 attended the first appearance at the Royal Theater of an American company presenting Gershwin's "Porgy and Bess". This was the first of six hearings of the work, and the house was sold out for the occasion. A cast headed by Leslie Scott as Porgy and Flora Davy as Bess was enthusiastically received, and there were seven curtain calls.

The American company had previously appeared in Cairo in a six-day engagement marked by artistic and financial success. The troupe of 70 made the trip to Athens by air. The singers were later to go to Israel. Their engagement was to open at the Habimah Theater in Tel-Aviv, on Jan. 27.

## Three Conductors To Share Israel Philharmonic Tour

The Israel Philharmonic announces that not only Paul Paray, described in MUSICAL AMERICA's issue of Nov. 15 as chosen to conduct that orchestra's forthcoming European tour, will be in charge for that series, but also Paul Kletzki. Both conductors have been closely associated with the orchestra in the past. The itinerary includes Denmark, Sweden, France, Belgium, Switzerland, Italy, Britain and Holland. The opening concert is



**BACKSTAGE FELICITATIONS.** After Mata and Hari's performance for the Skokie Valley Community Music Association, in Skokie, Ill., on Oct. 9, the dancers were greeted (from the left) by Mrs. Raymond Scott, publicity chairman; Mrs. Lee Wallace, board member; Ralph Riggs, president; and Mrs. A. J. Giannini, secretary

scheduled for May 3 in Copenhagen, and the orchestra returns to Israel in the first week of July.

Leonard Bernstein, following his appearances during some weeks at La Scala and the Florence Festival, will conduct five performances of the Israel Philharmonic in Italy. Isaac Stern will be the soloist in hearings of Mr. Bernstein's new "Serenade" for violin and string orchestra with percussion on the tour of the IPO. This work was premiered by the same artist at the Venice Festival of 1954.

## Kaufmann Opera In Winnipeg Premiere

WINNIPEG—"The Golden Touch", a new opera by Walter Kaufmann, conductor of the Winnipeg Symphony, was given four performances here recently. Composed and produced especially for the Children's Theater of Winnipeg, it was given before enthusiastic audiences of 1,500 each.

Based on the legend of King Midas, the libretto is by J. M. Sinclair, of this city. In two acts and three scenes, the score calls for a cast of adult singers as well as a children's chorus and a junior chorus. Accompaniment was provided by Mr. Kaufmann at a piano and by a percussionist at a battery of instruments. The opera is written in a style that seems to appeal readily to children and involves enough stage business to sustain their interest.

As conductor of the Winnipeg Symphony, Mr. Kaufmann has introduced some new music to local audiences this season. With the former Winnipeg cellist, Zara Nelsova, the orchestra gave the first Canadian con-

cert performance of Kabalevsky's Cello Concerto. Mr. Kaufmann also programmed "Emek", symphonic poem by the Israeli composer Marc Lavry, and the premiere of Two Dances for Orchestra by a young Ontario composer, W. James Craig.

## Hurok Becomes Consultant For NBC-TV Network

S. Hurok has been appointed a consultant for the NBC-TV network in securing artists for television "spectaculars", especially the monthly "Producers Showcase". Mr. Hurok left by air on Jan. 25 for a four weeks' European visit, in which he will seek leading performers for this field. He will present artists from this country as well as imported talent.

## Santa Barbara Manager To Assist in Arts Survey

SANTA BARBARA, CALIF.—Kenneth A. Brown, chairman-manager of the Santa Barbara Symphony, has accepted a position with the American Symphony Orchestra League in connection with a survey on the support and organization of fine arts groups. The league is making this survey through a recent grant from the Rockefeller Foundation.

## Cherniavsky Re-engaged By Saginaw Orchestra

SAGINAW, MICH.—The Saginaw Civic Symphony Association has re-engaged Josef Cherniavsky as conductor for 1955-56. This will be his fifth season with the orchestra.

## MUSICAL AMERICA • 113 West 57th St. • New York 19, N.Y.

Kindly enter a subscription for MUSICAL AMERICA for which remittance is enclosed.

5.00 1 year    9.00 2 years    13.00 3 years

Additional postage to Canada and Latin America 50c per year

Additional postage foreign 1.00 per year

NAME ..... (PLEASE PRINT)

ADDRESS .....

CITY ..... STATE .....

(zone)

Check Here If Gift ..... FROM .....

NOTE: Annual subscription to MUSICAL AMERICA comprises 16 issues including Annual Special Edition.

## BOOKS

continued from page 20

### *Memories of a Noted Contralto Published in Europe*

ALTRIAPSODIE. By Sigrid Onegin. Neustadt: Verlag Degener.

Ten years ago Sigrid Onegin, one of the most beloved contraltos as well as a masterful artist in opera, oratorio and lieder singing, passed away in Switzerland, still the possessor of a fine voice. Her personal life, vividly sketched in this book—and not without a certain amount of pathos—reflects the various stations of her career, which culminated in her engagement by the Metropolitan Opera in 1922-23. Like the memoirs of other famous singers, her book tells of experiences collected during worldwide travels; of the artistic meaning she found in roles and songs; of meetings with conductors, composers, reviewers, and the general public; and finally of the wisdom she tried to bring to her teaching. This very intimate story, supplemented by additional statements by her second husband, mirrors anew a glorious musical era, evoking memories in those who had the good fortune to hear Mme. Onegin. —R. B.

### *Historical Background Of the Twelve-Tone System*

Die ZWÖLFORDNUNG DER TÖNE. By Hermann Pfrogner. Vienna-Zurich: Amalthea-Verlag. 282 pages.

Only those well versed in musical terminology and the laws of harmony will be able to accompany the author in his explorations of musical eras of ancient China, Greece, and the Renaissance, which he claims are significant stations in the development of the twelve-tone scale. Heretofore unknown sources and analogies, though quite often they seem far-fetched, are given penetrating study, and in its historic aspects the book opens new and interesting vistas.

The endeavor to trace the existence of a centuries-old twelve-tone system marks the author's diligent approach to dodecaphony, as anticipated by Josef Matthias Hauer (still living in Vienna in complete solitude) and as

formulated by Arnold Schönberg. In the chapters dealing with these two composers, many novel relationships become unearthed. The stylistic representation of so difficult a subject, though highly technical, is made as understandable as the theme warrants. —R. B.

### *Balkan Percussion Instrument Subject of Monograph*

The Newberry Library of Chicago has issued a 64-page monograph on "Beating the Tapan in the Central Balkans" by Yury Arbatsky, a Fellow of the library. The tapan, also known as the goc, topan, t'pan, or kasa, is a drumlike instrument little known to Western musicians, which is played by the people of Macedonia, southern Serbia, western Bulgaria, and eastern Albania.

### *Ehinger Writes New Hoffmann Biography*

E. T. A. HOFFMANN. By Hans Ehinger. Olten-Cologne: Walter. 280 pages.

A highly controversial and often misinterpreted personality of early German Romanticism, Ernst Theodor Amadeus Hoffmann is well known in his native land for his imaginative literary works and to the world as the hero of Offenbach's "Les Contes d'Hoffmann". By profession a jurist and government official, Hoffmann tried his hand as composer, music critic, painter, conductor, stage director, and author, during his 46 years. Although he never became an outstanding composer, his musical output—comprising operas, ballets, vocal and instrumental works—was enormous. He was also the author of numerous musical treatises and critical reviews, and as such earned Beethoven's praise. The author of this well-documented book concentrates chiefly on the artist's musical work and gives an excellent picture of his pioneering, for Hoffmann never ended his search for new expressions and form. —R. B.

## Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

### DANCE ATTRACTIONS

#### Return of the One and Only

### Ballet Russe de Monte Carlo

Personal Direction: Coppicus, Schang & Brown

Sergei Denham, Director

### Mata and Hari and Company

Musical Director: Lothar Perl

Personal Direction: Coppicus, Schang & Brown

Dance Satirists

### MARY HUNTER'S

### Musical Americana

The Romance of America in Song and Dance

Personal Direction: Coppicus, Schang & Brown

NEW!

(20 Persons)

### Marina Svetlova

Prima Ballerina

with 2 Solo Dancers & Concert Pianist

Personal Direction: Horace J. Parmelee

### FREDERICO Rey and PILAR Gomez

Spanish and Latin American Dancers

Personal Direction: Andre Mertens

## Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900

### VOCAL AND INSTRUMENTAL ATTRACTIONS

#### First Transcontinental Tour

### Marie Powers in "The Medium"

preceded by "The Telephone"

### Double Bill by Gian-Carlo Menotti

Complete Scenery, Costumes, Orchestra

Personal Direction: Coppicus, Schang & Brown Produced by Lawrence, Kanter & Pratt

#### American Debut

### Mantovani and his new music

The world famous recording maestro and his orchestra of 45

Personal Direction: Coppicus, Schang & Brown

#### American Debut

### Golden Age Singers

of London

Margaret Field-Hyde, Director

Company of 5 in programs of Elizabethan and other music

Personal Direction: Coppicus, Schang & Brown

### The Robert Shaw Chorale

Robert Shaw, Conductor

Personal Direction: Coppicus, Schang & Brown

### Berlin Philharmonic Orchestra

Tour March 1955

Conductor Herbert von Karajan

Personal Direction: Andre Mertens

### N. Y. Philharmonic-Symphony Orchestra

Dimitri Mitropoulos, Guido Cantelli, Conductors

Spring of 1955 Pacific Coast Tour

#### 1st Transcontinental Tour Jan.-Mar. 1956

### Arthur Fiedler & The Boston Pops

Tour Orchestra

By Popular Demand—2nd American Tour—Fall 1955

### Obernkirchen Children's Choir

Introducers of the International Song Hit "The Happy Wanderer"

Edith Moeller, Conductor

Personal Direction: Kurt Weinhold

### Virtuosi di Roma

Return of

with Ornella Santoliquido & Massimo Amfitheatrof

By arr. with A. Morini

Personal Direction: Coppicus, Schang & Brown

First Transcontinental Tour 1955-56

The Concertmen and Edmond Karlsrud

BASS-BARITONE (10 persons)

Personal Direction: Judson, O'Neill & Judd

Personal Direction: Judson, O'Neill & Judd

### De Paur's Infantry Chorus

8th Consecutive Season

Personal Direction: Coppicus, Schang & Brown Leonard De Paur, Conductor

### Trapp Family Singers

Dr. F. Wasner, Conductor

Personal Direction: Coppicus, Schang & Brown

The Great American Quartet

Personal Direction: Judson, O'Neill & Judd

Personal Direction: Judson, O'Neill & Judd

### The Men of Song

(with pianist)

### Philharmonic Piano Quartet

Personal Direction: Judson, O'Neill & Judd

Male Quartet, Soprano, Pianist (6 persons)

Personal Direction: Judson, O'Neill & Judd

### The Carolers

Personal Direction: Judson, O'Neill & Judd

Personal Direction: Judson, O'Neill & Judd

### The Angelaires

Personal Direction: Kurt Weinhold

Personal Direction: Kurt Weinhold

### Roman Totenberg and his Instrumental Ensemble

Harp Quintet

Personal Direction: Kurt Weinhold

Personal Direction: Kurt Weinhold

# Columbia Artists Management Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

Personal Direction Judson, O'Neill & Judd		CAMILLA Williams Soprano	GLADYS Swarthout Mezzo-Soprano	LEONARD Pennario Baldwin Piano Pianist
CLAUDIO Arrau Baldwin Piano	Pianist	Personal Direction Coppicus, Schang & Brown	Vronsky & Babin Steinway Pianos Duo-Pianists	RISE Stevens Mezzo-Soprano
TODD Duncan Baritone		LICIA Albanese Metropolitan, San Francisco, Miami, Ft. Worth, Kansas City Operas		YI-KWEI Sze Bass-Baritone
GARY Graffman Pianist		JUSSI Bjoerling Tenor	Personal Direction Kurt Weinhold	ALFRED and HERBERT Teltschik Duo-Pianists
EUGENE List Pianist		MARIO Braggiotti Pianist	ROSE Bampton Soprano	ALEC Templeton Pianist
GEORGE London Bass-Baritone		MISCHA Elman Violinist	FRANCES Bible Mezzo-Soprano	ROMAN Totenberg Violinist
LOIS Marshall Soprano		RUDOLF Firkusny Pianist	WALTER Cassel Baritone	DOROTHY Warenskjold Soprano
MILDRED Miller Mezzo-Soprano		CARROLL Glenn Violinist	NADINE Conner Soprano	FRANCES Yeend Soprano
WILLIAM Primrose Violist		SZYMON Goldberg Violinist	JON Crain Tenor	Personal Direction Andre Mertens
Sanromá Baldwin Piano Pianist		SASCHA Gorodnitzki Pianist	LISA Della Casa Soprano	PAUL Badura-Skoda Pianist Westminster Records
EDWIN Steffe Baritone		DOROTHY Kirsten Soprano Metropolitan, San Francisco Operas	IGOR Gorin Baritone	ELENA Nikolaidi Contralto
POLYNA Stoska Soprano		NAN Merriman Mezzo-Soprano	WITOLD Malcuzynski Pianist	JENNIE Tourel Mezzo-Soprano
Whittemore & Lowe Baldwin Piano Duo-Pianists		Lily Pons Soprano Metropolitan, San Francisco Operas	DOROTHY Maynor Soprano	Personal Direction Horace J. Parmelee
CAMILLA Wicks Violinist		TOSSY Spivakovsky Violinist	YEHUDI Menuhin Violinist	MILDRED Dilling Harpist
			MONA Paulee Mezzo-Soprano	HERMAN Codes Pianist

# DELIA RIGAL



*Leading Soprano*

- METROPOLITAN OPERA
- LA SCALA OPERA, Milan
- TEATRO COLON, Buenos Aires

**“Brilliant...”**

—THE NEW YORK HERALD TRIBUNE

**“Affecting beauty...”**

—THE NEW YORK TIMES

**“A fine Metropolitan acquisition.”**

—NEW YORK WORLD TELEGRAM AND SUN

**NOW BOOKING—CONCERT • OPERA • RADIO • TV**

**VINCENT ATTRACTIONS, INC. J. J. Vincent, Pres. 119 WEST 57th ST., NEW YORK 19**